

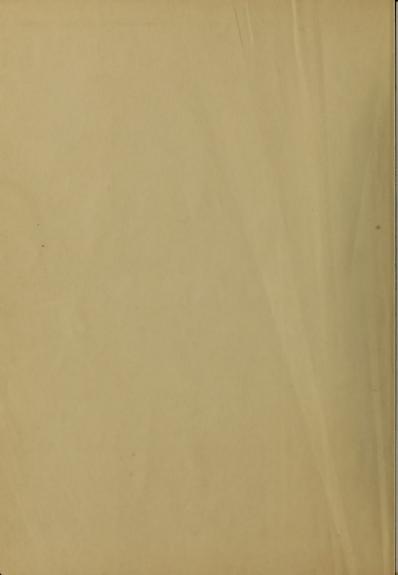


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Their own words

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Volume XXXVII, No. 1

February, 1929

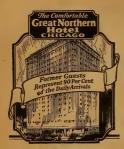
Features in This Issue

Cover Portrait of Marian Nixon by Mariand Stone, especially created by Russell Ball	
Commander Byrd Rules Out Sex. Ruth Biery There's not a ramp in the carload of films his expedition will carry	23
What They Talk About, And How. Dorothy Manners The conversational topics of Phyllis Haver and Milton Sills are not the same	31
All The Brothers Were Valiant	33
Rubber-Stamping The Stars. Gladys Hall Once Hollywood classifies you, you stay classified	
Meteor Called La Marr	40
The Man No Woman Can Vamp	42
The Love Life Of Marie Prevost	44
The All-Star State. Dorothy Manners Texas' is the mammy of many of the screen's greatest personages	48
Countenancing Mr. Colman	
Hollywood's Pet Whoopee. Marquis Busby The best part of a premiere showing is outside the theater	52
Unmysterious Mr. Brook	55
She's Young, And She Can Prove It	59
Your Neighbor Says—. Walter Ramsey C. D. Kimball compares Hollywood as it is to what his home town Aberdeen, South Dakota, thinks it is	64
The Lowe-Down On The Talkies	
Shopping With Billie Dove. Marie Conti First of a series rescaling the practical dress-secrets of famous adresses	69
Back In The Days When —	70
She's A Polly Good Fellow	7.4

COLIN J. CRUICKSHANK, Art Director

DOROTHY DONNELL CALHOUN, Western Editor

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FIFTEEN-DOLLAR LETTER

Old Favorites Best!
BLACKPOOL, ENGLAND—I hope you

BLACKPOOL, ENGLAND—I nope you will allow me to express in your columns my entire endorsement of your article, "The Port of Missing Stars," in the March issue. Cohn is the first film magnate to solve the great riddle, "What Does the Public

Cohn is the first film magnate to solve the great riddle, "What Does the Public Want?" And the answer is, such amusing, unaffected films as "Salty in Our Alley, "Stranded," and "So This Is Love!" featuring old favorites. In these, I admired the charming Shirley Mason more than ever.

than ever.

We fans aren't fickle! So long as we see a star, looking and acting as before, with good story, direction, and support, we continue

paying to see him.

Raw actors are as indigestible as raw food, they lack technique, and their names have no drawing power. I can think of no more painful sight than callow, unprepared youths grapping with star parts. Experience and training are vital to actors, and filling a cast with people who have none is pure folly.

Cohn's scheme fills the most serious void

Cohn's scheme fills the most serious void in the film business, and it reflects sadly upon the gumption of other Hollywood cigar-chewers not to have thought before of this ideal way of making pictures.

cigar-enewers not to have thought before or this ideal way of making pictures. Cohn has made good his claim by producing several sound films, he has brought the fans' reputation from under a cloud, and has enabled those stars to make a comeback, who should never have qualified for that ignominious feat.

that ignominious reat.

Cohn merits the gratitude of both actors and audiences, I should love to give him a medal, but, failing that, I wish him, and your splendid magazine, every sort of good luck.

Barbara Fletcher.

wishing I might hear them speak. Now my hopes are realized. Vitaphone was born and my enjoyement is twofold. Let no one and my enjoyement is twofold. Let no one scarcely think so. Talkies are here to stay. Many friends of mine, myself included, are not in a position to pay high prices to visit a legitimate theater and to those like us theater-starved souls, talkies are as manna from heaven. We see the actors and hear them. Naturally, there are many improvements to be made yet in the device, but as time goes on we shall see the lasting results of those improvements.

One hears on all sides arguments for and agricultural traditions. Those against them crystoper screen." Personally, I never go to the movies for rest, Igo for stimulation. I have heard others say they cause too much heard others say they cause too much energy to the faculties. Well, they were given us to exercise, and without if, we would develop into a race of dumbbells. I guess I have heard all the "Talkies" to

I guess I nave heard all the I states to date and I cannot say I ever dad to own date and I cannot say I ever dad to own date and I cannot say I ever dad to ever date what was before me and what was said. The ear and the eye were in sympathy at all times. The first attempt of audible pictures was discordant but each succeeding one has shown vast improving development, so, swiftly and surely the entertainment world is going to be revolutionized. Yesterday a dream and today a reality, the far sighted vision of Warner Brox. has achieved the state of the state o

FIVE-DOLLAR LETTER A Sound Booster!

i magazine, every sort of good

Barbara Fletcher.

NE
LEAN

TEN-DOLLAR LETTER Talkies Sat-

isfy a Legitimate Hunger

WATER-TOWN, MASS.
—What a grand and glorious feeling when dreams come true! For years I've attended the movies on an average of twice a week, seen my favorites, and re-

Prizes for Best Letters

Each month MOTION PICTURE will award cash prizes for the three best letters published. Fifteen dollars will be paid for the best letter, ten dollars for the second best, and five dollars for the third. If more than one letter is considered of equal merit, the full amount of the prize will go to each writer. So, if you've been entertaining any

So, if you've been entertaining any ideas about the movies and the stars, confine yourself to about 200 words or less, and let's know what's on you miles, and let's know what's on you miles, and the stars, and let's know what's one considered and no letters will be returned. Sign your full name and address. We will use initials if requested. Address: Laurence Reid: Editor, Morrow Pictruse, Paramount Building, 1501 Broadway, New York City.

NEW OR-LEANS, LA.—I hope my letter will be published to tell the published to tell the people of the calking pictures. I read MOTION PICTURE each andeverymonth and I can see the public are criticizing our calking pictures. I calking pictures with a mone of the majority that prefers talking pictures. Why? My reasons are, auto-

Continued of page 8)



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of \$100°

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Letters to the Editor

(Continued from page 6)

dressing changes, babies change into men dressing changes, babies change into men and women, day into night, and God made this world to go forth. We don't want the same things in life. I think talking pictures are wonderful, and if the people would read and study how the talking pictures are made and what a grand and wonderful in-vention this means to the bordf, I am sure vention this means to the bordf, I am sure only hope that everyone that doesn't have talking pictures will see "The Singing Fool," and then pass his opinion on talking pictures. I am for it and anything this world is trying to do to entertain us. world is trying to do to entertain us. And especially when it comes from our screen people we love, this world needs plenty of entertainment and we must get it through them, they are so different from anything so far so good. In years to come may the producers find other ways of making pic-tures. Good luck to them. You shouldn't vures. sit or stand in one place all the time. You get tired, so does the world, just keep moving and thinking what will happen next.

Mrs. F. R. Cabal.

Talk and Baby Talk!

OAKLAND, CALIF .- Have the movies, after years of hard and tiresome labor, gone to the hounds? These talking movies. Talking, did you say? About two-thirds of the time there is nothing but squeaking and the time there is nothing out squeazing acceeding. And the poor actors. After long years of work, what's going to become of them? Most of the popular screen stars use voice expression?

How would it be if in Emil Jannings' late picture, "The Patriot," everyone in the film was speaking English? It would ruin

Imagine a beautiful tropic night, with the moon shining upon the rolling waves in the background. Palm trees swaying in the south wind. A handsome sailor folding in his arms a native beauty. Instead of the theater organ playing a sweet melody, the gent pipes up and says: "D'ya still love me, baby?" Instead of a

soft cooing answer from a tropic beauty's

lips:
"Coitanly, my great big sugar daddy."
R. H.

All for Al!

NEW YORK, N. Y.—No, no, no, people cry, we do not want "talking" pictures. Yet without them, how can one enjoy our own Al Jolson to the best advantage? I, myself, did not at first care very much for the so-called "talking" pictures but after having witnessed a performance of "The Singing Fool." I am ready to uphold any Warner Brothers Vitaphone productions. Where, and how else, could the American adorable of child actors, Davy Lee, were it not for the Vitaphone? The incomparable Fannie Brice? 'Ped Lewis? and numerous others. The bad feature in this device, and a very serious one, is, that sitting in the

a very serious one, is, that sitting in the first twelve or fourteen rows in the or-chestra, the sounds from the Vitaphone are much too strong. One is almost deafened. If this cannot be made lower for fear people in the balcony will not be able to hear, why than those in the balcony

Before closing, I should like to say that every movie fan, man, woman or child, that enjoys real art, cannot and should not afford to miss America's foremost black-face comedian, Al Jolson, in his greatest triumph, "The Singing Fool." Good luck to "talking" pictures and my heartiest wishes for still greater improve-

Re the Talking Nuisance!

BARRINGTON, RHODE ISLAND— In the December number of MOTION PIC-TURE you printed a letter, written by M. H. Shryock, asking why people object to others talking during a movie. I would be glad to be the one to tell M. H.

In the first place people generally go to a movie either to relax or because they exa movie either to relax or because they ex-pect to enjoy the picture. To a certain extent, the talking of anyone near them dis-tracts their attention from the picture; not enough to keep them from following the many them to the picture of the picture of the In another instance you may not care for the player, M. H., and comment on the acting and apoearance: while the oerson

acting and appearance; while the person listening may consider the actor or actress very good and be irritated by your criti-

I have had just the same feeling, and just as you would, hated having my favorite actor or actress talked about unflatteringly. Have your own opinion if you like, but don't air it in motion picture theaters or talk incessantly through a whole program; for there are people who would just as soon not have to listen and would enjoy the picture better if you didn't talk quite so

Interesting, Not Realistic

PAWTUCKET, R.A.—The story in the November issue about "College Yells" by Dorothy Manners was (in plain English) the Dorothy Manners was (in plain English) the bunk. What kind of a story would it make if the moving pictures made one about studiess. The according to the property of the prope

suppose the colleges object because people are getting a wrong impression of college. Well, what of it? Most modern people know that college is not as frisky as it is painted, So why be so particular? And as for the "Talkies," they're terrible! Why it's awful to go in a theater and hear noises from I know not where. Irene Rich played in a short selection, "The Beast," and it was very foolish and unnatural. The and it was very foolish and unnatural. The there are any left. Virginia Clark.

For Quiet Blessedness

MOOSUP, CT,-Please, please don't do MOOSUP, CT.—Please, please don't do on unch with talking pictures! Why? Because everywhere I go someone is play-ing a radio. If I stay at home, it is the same. There are two above me and we have one ourselves. It is true that it is educational and wonderful but continuous sound is wearing on the other sequences of the silent

wearing on the nerves.

I enjoy the cool calmness of the silent drama. The music which accompanies it is subdued and I just rest and relax. The few talking pictures that I have a subject of the silent pictures that I have a subject of the silent pictures that I have a subject of the silent pictures are subject in the silent pictures crowd out, our old silent drama. We tried housewives and mothers, will have no place to go to escape the noisiness of the world without them.

(Comitmand on page 120)

Do Unseen Hands Keep You Dumb..

When You Ought to Talk?

How often have you wanted to talk, but held back, silent, because you felt unequal to the other people present? How many times have you passed up, or avoided, the chance to talk in public-before your business associates, your club or lodge, because of your fear of stage fright? Are you afraid of your own voice instead of being able to use it as one of the greatest business and social assets in your possession? And yet you might be surprised to hear that many of the most brilliant public speakers we have today felt exactly this way-before they learned how to develop their "hidden knack" of powerful speech-a knack which authorities say seven men out of every ten actually possess. And the chances are that you, too, have in you the power of effective speech -- which, if unloosed, would be almost priceless to you in a social or business way. Find out if you have this natural gift-read every word of the message below.

Discover These Easy Secrets of Effective Speech

What 20 Minutes a Day

Will Show You

pictured yourself being able to sweep a giant audience off its feet-to win the applause of thousands. Yet the men who are doing such things know that it is all astonishingly easy once you are in possession of the simple

rules of effective speech. Before you learn these secrets you may be appalled at the thought of even addressing a small audience. Still it all seems so ridiculously easy when you know how to banish stage fright, and exactly what to do and say to hold an audience of

Yet what a change is brought about when a man learns to domi-Usually it means a quick increase in earnings. It means social popularity. You yourself know how the men who are interesting and name their own friends-men and

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ood, Cal.

Bancroft, George—playing in The Wolf of Wall

Paramount Studios, 5451 Marathon St.,

liver City, Cal.

Barthelmess, Richard—playing in Weary River

First Mational Studios, Burbank, Cal.

ollywood, Cal.

Boles, John—playing in The Desert Song—Warner
ros. Studios, 5842 Sunset Blvd., Hollywood, Cal. ood, Cal.

Boyd, William—playing in Leathernecks—Pathé
udios Culver City, Cal.

ollywood, Cal.

Carroll, Nancy—recently completed The Shop-

Worn Angel—Paramount Studios, 5451 Marathon St., Hollywood, Cal.
Chaney, Longer Studios, Guter (city, Cal.
Chapter, Longer Studios, Cuter City, Cal.
Chaplin, Charles—City Lights—Charles Chaplis, Studios, 1430 La Brea Ave., Los Angeles, Cal.
Collier, William Jr. (Buster)—playing in Spueds
Right—Hiffany-Stahl Prod., 4516 Sunet Blvd.,

J Samuel Condwyr rouncesser - Bridge Bridge

Cal.

Hale, Alan--recently completed The SpielerPathé Studios, Culver City, Cal.

(Continued on page 12)

Let Me Help YUU Success in the

"The talking movies open up many opportunities for NEW Stars!" -Says FRED NEWMEYER, Fox Film Director





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-red Newmeye

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In the Starry Kingdom

Hall, James-playing in The Case of Lena Smith-Paramount Studios, \$451 Marathon St., Holly-Hamilton, Nell—playing in What A Night—aramount Studios, 5451 Marathon St., Hollywood,

al.

Haver, Phyllis—playing in The Office Scandal—
attle Studios, Culver City, Cal.
attle Studios, Cal.
Annual Pattle, Company, 1988

Horn, Camilla—playing in Sunst Pats—Paramount
attless, 444 Marathon St. Hollywood, Cal.
Horn, Camilla—playing in The King, of the
Soundiss—United Artists Studios, 1041 No. Formosa

Keaton, Buster-playing in Spite Marriage-

al. Kent, Barbara—recently completed *The Shake-wn*—Universal Studios, Universal City, Cal. Kent, Larry—recently completed *The Spirit of outh*—Tiffany-Stahl Studio, 4316 Sunset Blvd.,

sonywood, Cal.

Jako, Arthur—playing in Comput Kisse—Universal Studioi, Universal City, Cal.
La Planto, Laura—playing in The Huntel Lady
Lloyd, Harold — recently completed Speedy—
Harold Lloyd Productions, 1040 Las Palmas Ave.,
Loff, Jeagnesses.

Loff, Jeannette—recently completed Annapolis—

al.

Lorraine, Louise—recently completed The Final

Lorraine—Universal Studios. Universal City, Cal.

Love, Bessie—playing in Broadway Melody—

letro-Goldwyn-Mayer Studios, Culver City, Cal.

Lowe, Edmund—recently completed In Old Ari
ma—Fox Studios, 1401 No. Western Ave., Holly
ma—Fox Studios, 1401 No. Western Ave., Holly-

Cal. y, Myrna—recently completed Hard Boiled —Warner Bros. Studios, 5842 Sunset Blvd.,

MacDonald, Farrell—recently completed In Old Arizona—Fox Studios, 1401 No. Western Ave.,

Il Arizona - to status delivered in the little of the little - First National Studios, Burbank, Cal.

Maynard, Ken-playing in The California Mailirst National Studios, Burbank, Cal.

Maynard, Ken-playing in May Defense—Warner

First National Studies, Burbank, Cal.

McAvoy, May—playing in No Defense—Warner
Bros. Studies, 5842 Sunset Birds, Hollywood. Cal.
McCoy, Tim—playing in The Deser Loz—MetroGoldwan-Mayer Studies, Caliver City, Cal.

Studies, 1401 No. Western Ave. Hollywood, Cal.
Meighan, Thomas—recently completed The Matine Call—Caddo Productions, Hollywood, Cal. ing Call—Caddo Productions, Hollywood, C. Menjou, Adolphe—playing in Marquis I—Paramount Studios, 5451 Marathon St.,

Moore, Communities Burdank, etc. Bad Girl., 18 Moore, Cowney, completed Solva Love.

Bold Sulfa Communities Commun

Nilsson, Anna V.—recently Compreted Dioksabe
—FBO Studios, 780 Gower St., Hollywood, Cal.
Nixon, Marian—playing in Big Time—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.
Nolan, Mary—playing in Thirst—Metro-Goldwayn-Mayer Studios, Culver City, Cal.
Norton, Barry—playing in Sins of the Fathers—
Paramount Studios, 545x Marathon St., Hollywood.

Cal.
Novarro, Ramon-playing in The Pagan-

Metro-Goldwyn-Mayer Studios, Culver City, Cal. Nugent, Eddie—playing in Broadway Melody— Metro-Goldwyn-Mayer Studios, Culver City, Cal.

O'Brien, George—playing in False Colors—Fox Studios, 140: No.Western Ave., Hollywood, Cal. Oland, Warner—playing in The Faker—Columbia Pictures-Corp., 1408 Gower St., Hollywood, Cal. O'Neil, Sully—playing in Broadway Feer— Tiffany-Stahl Prod., 4516 Sunset Bird., Hollywood,

Cal.
Philbin, Mary—playing in Port of Dreams—Universal Studios, Universal City, Cal.
Philpps, Sally—playing, in Calena, Up—Fie
Philpps, Sally—playing, in Hollywood, Cal.
Pickford, Mary—playing in Capacite—Pickford,
Faltbanks Studios, Hollywood, Cal.
Powell, William—playing in 7he Fans Feather—
Jonanouni Studios, 5431 Marsthon St., Hollywood,

Cal.

Prevost, Marie—playing in Sideshow—Columbia
Pictures Corp., 1108 Gower St., Hollywood, Cal.
Pringle, Alleen—playing in Dream of LoreMetro-Goldwyn-Mayer Studios, Culver City, Cal.

obywood, Cal Reed, Donald—recently completed Hardwolfed-BO Studies, 786 Gower St., Hollywood, Cal. Revier, Dorothy—playing in The Lease Up—Fox Rich, Irene—recently completed Net McCoby Rich, Irene—recently completed Net McCoby completed Path Studies, Calver City, Cal. The Net Market Complete Studies, Calver City, Cal. The Jack of the Devil—Metro-Goldwyn-Mayer Studies, uper City, Cal.

heyney—Metro-Goldwyn-Mayer Studios, Culver 'lity, Cal.

Sills, Milton—playing in Comedy of Life—First Stational Studios, Burbank, Cal.

Steele, Bob—playing in The Imazing Vagabond— Steele, Bob—playing in The Junyood, Cal.

Stone, Lewis—recently completed A Woman of Jairs — Metro-Goldwyn-Mayer Studios, Culver 'lity, Cal.

wood, Cal. Swanson, Gloria—playing in Queen Kelley— United Artists Studios, 1041 No. Formosa Ave. Hollywood, Cal.

V stor—Collinsia Peture surp. surp.

White, Alice—playing in Hot Stuff—First Na-tional Studios, Burbank, Cal.
Wilson, Lois—playing in Object Alimony—Colum-bia Pictures Corp., 1408 Gower St., Hollywood, Cal.
Windsor, Claire—recently completed Caplain Lain—Fox Studios, 1401 No. Western Ave., Holly-wood, Cal.

or, Cal. Fray, Fay—playing in The Four Feathers—Para nt Studios, \$451 Marathon St., Hollywood, Cal

WILLIAM HAINES IN ALIAS JIMMY VALENTINE

LIONEL BARRYMORE - KARL DANE - LEILA HYAMS

A Jack Conway Production tation by A. P. Younger Titles by Joe Farnham



THE THIRD DEGREE

Slowly . . . silently . . . ominously . . . the great steel door swung shut, locking within that airless vault a helpless little child—the sister of the girl he loved...

He had endured the third degree-could he stand that pitiful appeal? To "crack" the safe was a confession—not to, was—murder! What did "Jimmy Valentine" decide?

It's an evening you'll remember all your life. A smash hit on Broadway at \$2 admission . . .



acclaimed the perfected dialogue accompaniment. You'll have all the same thrills when your local theatre shows this record-breaking Metro-Goldwyn-Mayer film, either silent or with dialogue.

THE CONSPIRATORS WILLIAM HAINES-KARL DANE-TULLY MARSHALL WILLIAM HAINES WITH LOVELY LEILA HYAMS

It's in our safe—\$50!

Have you the right combination? Answer these simple questions and win the prize!

Come all you safe-crackers with bright ideas! There's \$50 and a valuable prize waiting for you in the M-G-M safe! The best set of answers to these five questions turns the trick. Read the rules below and send in your safe-cracking

To the man winning the contest, William Haines will give \$50.00 and the electric flash lamp he uses in "Alias Jimmy Valentine". To the woman, Leila Hyams will send \$50.00 and the beautiful handbag she carries in the same picture. The next fifty lucky ones will receive my favorite photograph specially autographed by Yours cordially

Ramon Novarro

1—Name the six popular young players who appear in "Our Dancing Daughters."

2—Which do you prefer—Sound or Silent movies? Give your reasons within 75 words.

3-What popular murder story listed as a best seller novel and serial story last year has been made into a talking picture by M-G-M?

4—Name the Indian Chief in an M-G-M western who posed for the head on the Buffalo nickel.

5-Who is directing the first all Negro feature planned as an epic production of the col-

Orect race:
Write your answers on one side of a single sheet of paper and mail to Metro-Goldwyn-Mayer, 1542 Broadway New York. All answers must be received by February 15th. Winners' names will be published in a later issue

Note:—If you do not attend the pictures yourself you may question your friends or consult motion picture macazines. In event of ries, each twing contestant will be awarded a prite identical in chatacter with that tied for. Winners of

The William Haines Contest of October Mr. A. Humphrey Mrs. John Maloney Redwood City, California Racine, Wisconsin

"More stars than there are in Heaven"



PICTURE It's Great with Dialogue or Silent!

WOW!SEE YOUR Muscles GROW





BEFORE
This man looks pretty Here's a real man hopeless, doesn't he! He look at the way was so run down he could muscles have develocarcely drag himself to 3ddays of Titus Trite office. There was no That's going some strength, no energy in it? Do YOU want that puny, sickly body. CLES? Mail the co that puny, sickly body. CLES? Mail the

YOU see what I did for this man!

him almost overnight from a puny, sickle
ical wreck into a magnificent big-muscle
ful MAN! I've done that for thousands,
do it for YOU. I don't care what your per
dition may be. Or whether you're 20 or 50.

In 30 Days I'll Increase Your Muscles by INCHES

Yes sir, that's all I want—30 days—and just a few minutes a day! Watch your muscles GROW! I'll broaden your shoulders, fill out your chest, cover your body with big, brawny layers of LIVE muscle. Man, you'll get the thrill of a life-time!

FREE! Amazing New Book off that coupon! Mail it today! It brings you to the greatest physical culture book you've everalled with astounding photographs of men repacked with Titus's own exclusive secrets or muscles GROW. Don't miss it!

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In Afusel - FREE.

Town State



"That Has Real Style

Earn \$20 to \$40 a week at home

WOMAN'S INSTITUTE, Dept. 19-P. Scranton, Pa Home Dressmaking Milline
Professional Dressmaking Cooking

Name.....(Please specify whether Mrs. or Miss)



JOHN BARRYMORE and Dolores Costello were recently married in Beverly Hills.
Barrymore is forty-seven years old and
Dolores Costello, who has not been married
before, is twenty-three years old.

CUPE Brooks and Badanova are to be co-featured in their next picture for Parmonduchhim heir next picture for Parmonduchhim heir next picture for of "The Woman Who Needed Killing." We think this title will be changed later; there are so many of that sort, how can one distinguish? It is to be an all-talking, and will be directed by Victor Schaptringer.

Schertzinger.

Raquel Torres is to have the leading rôle in "The Bridge of San Luis Rey" for M-G-M. Charles

[] NIVERSAL has signed Joseph Schildkraut on a new starring contract. His first picture is to be "The Bargain in the

TIONEL BARRY-LMORE will direct "Madame X" as a full-length talking picture for M-G-M. Douglas Fairbanks, Jr., will play the son.

Bobbie and Eddie are lovers—in a new talkie. In the order of their mention, Miss Arnst and Mr. Cantor, of Ziegfeld fame

George Abbott in the East for Paramount.

LIONEL BARRYMORE and Lowell Sherman are taking up the megaphone for M-G-M. Barrymore is directing "Confession," a talking short feature; Sherman is directing another, called "Phipps."

NORMA SHEARER is to star in "The Last of Mrs. Cheyney," which is to be made as a talkie under the direction of Robert Z.

Lon Changy will have an East India backgroun mals for a circus his next picture which will be di

THERE is talk of Betty Bronson's being chosen for the

RAOUL WALSH has been forced to give up film direction for a time, due to an injury to one eye, incurred in a

RICHARD DIX is back in the East for an indefinite stay. He will start produc-

WALTER PIDGEON is completely recovered W from a recent automobile accident, in which he had his nose broken in three places.

NOAH BEERY is to star in a talkie, "The Red Sword," which Robert Vignola will direct for F. B. O.

Warner Baxter has just signed a five-year contract with Fox. He will do leads in talking pictures.

MARY BRIAN or Mary McAllister is to be the choice of Harold Lloyd for leading lady in his next picture,

Jacqueline Logan is to play the lead in "The Faker" for Columbia Pictures.

LIONEL ATWELL starts production on his third two-reel feature for Fox Movietone. Violet Hemming plays the feminine lead.

RICARDO CORTEZ is to star in a picture called "Life," an original, for Tiffany-Stahl.

CLORIA SWANSON is to do a turn on the legitimate stage. She will play opposite Edward Everett Horton in "Her Cardboard Lover," at the Vine Street Theater,

"H ell's Angels," for United Artists, is to have some dialogue added to the colored effects by Howard Hughes, the di-

ENTLEMEN OF THE PRESS" is to be filmed as an all-talkie, and will be directed by



OVERS

HOLLYWOOD NIGHT AND DAY By WALTER RAMSEY

Scenes as Seen: Imagine Gilbert Roland's embarrassment to

Wonder what Molly O'Day was doing in that candy shop, just two days after leaving the hospital and a weight-reducing operation? days after leaving the nospital and a weight-reducing operation.
Kiddies will eat candies, let the doctor take his pound of flesh.
Boulevard drug stores feature a seven-course chicken dinner at
the counter. How long will it be before they have a cover charge?
Claire Windsor blushing as scarlet as her dress when Bert Lytell

speaks to her at Ona Brown's party The regular movie stars sound better in the talkies than the famous stage luminaries. Maybe they don't

know any better.

Ruth Roland rooting for U.S.C. to win the football game. And her in-

Marie Prevost sitting all alone at a huge table in the Ambassador. Deaf and dumb newsboy in front of Henry's Grill at three o'clock in the morning, the time for the big rush for supper. He's only deaf. Have you heard Bebe Daniels's new

whoopee song?

Little Italy invades the Boulevard at five o'clock, selling yellow roses at at five o'clock, sense, fifty cents a bunch. Conrad Nagel in a wine-colored Palls Royce. Who says virtue is its

own reward?

And did you hear? Bill Hawks is that way about Sally Eilers.

Sally O'Neil's bright green phaeton in front of the Roosevelt Hotel every

day. Ain't you got no place to go? Scrub-women arriving at the studio

just as the actresses leave. There's a time and a place for everything. Hollywood today looks like Chicago on a windy afternoon. But Chicago women wear 'em silk all the way up.

Negroes are the most super-stitious people in the world. And

There's a rabbit's foot for every contract in Hollywood. Or at least an old coin. This childish belief in the supernatural makes all actors easy prey to such hokum artists as spiritualists, fortune-tellers and their ilk.

Pampered darlings of the screen, who wouldn't wait five minutes in an easy-chair to see King George do a back somersault on his canetta, will stand for hours in a dingy seer's sanctum to find what

Foreign actors even carry their old-country superstitions into

It seems that in Poland the sign that means good luck is a little pig. Or in a pinch, even the squeal of a pig is the last grunt in good Hollywood has just lost her most famous Polish actress, but it is a

matter of history that she never started a picture until a live pig had been turned loose to spread good luck all over the set. And how those little pigs used to spread good luck is also a matter

We hope when John Barrymore asked Dolores Costello to marry him she had the grace at least not to say, "This is so sudden." Because she had this wedding gown all set long before the engagement came out

Every time an actor dies in Hollywood, all the rest of his crowd

And the funny part of it is that this superstition has invariably worked out, "When one actor dies, three die

That's the reason for half the worried looks on the Boulevard. Within the last month the same has come to pass again. The first died of poisoned food; the second, a more heroic soul, perished

rescuing a girl from in front of a speeding automobile; the third passed away with tuberculosis in a little hut in the Arizona desert.

Several prominent actresses have as their pet aversion the furnishing of their dressing-rooms.

One refuses to choose the drapes or any of the harpings at the windows. The studio must do the job for her and she takes what she gets without a whimper. Still another believes that the addition of a single piece of furniture or the hanging of so much as one extra picture spells remain. She really has a good reason, for her actions, properly the studies of the contract player, she proceeded to give it then the proceeded to give it then the proceeded to give it then ships in the contract player, she proceeded to give it then ships in the she will be some and brica-brace by the score and brica-brace by the sore and brica-brace brica-brace by the sore and brica-brace b

The next contract she received found her in a bare room with one table and chair. She still has the And table. And chair.

The newsboys in Hollywood could never be accused of disloyalty Most of them have been yelling from

the same corner for many years.
Old Dad has been coming in the
Gotham every night since it was
built, at exactly the same hour, wearing the same shabby coats. He opens the door, politely removes his hat es he had this wedding the door, pointely removes his hat and walks slowly around the rows of tables. Then there's the boy at Highland Avenue. He has sold papers and

In fact, Hollywood changes in looks so often that the newsboys are about all you can recognize after a month's vacation.

For Visiting Fireman: The Pom-Pom for a rough and ready

The Moderne Inn on LaBrea for flaky pie-crust and, oh boy, what filling! Henry's for blonde waitresses

The Golden Club way out on Sunset to lose a few dollars in a good

Barrow's Chicken Inn for just that. Plantation for a look at Fatty Arbuckle and a crew of two-

hundred-pound waiters.

Mayfair Supper Club for class and beautiful women. And Harold's apartment for a good fizz.

more-or-less common knowledge



Yount Triplets Proctor Minnesota

Mellin's Food—A Milk Modifier

Food for the Baby

Mellin's Food and milk furnishes protein in sufficient amount to assure constant development of all tissues and cells of the body.

Mellin's Food and milk supplies carbohydrates of a character that are readily utilized for bodily heat and energy, which is essential in sustaining digestive functions.

Mellin's Food and milk provides natural salts which have an important part in all digestive processes and which furnish material for the growth of bones and teeth.

Mellin's Food and milk supplies fat, an element that is made use of in the body for practically the same purpose as carbohydrates—a source of heat and energy.

> Mellin's Food and milk thus covers completely the nutritive requirements during the first year of life and may be relied upon as a satisfactory substitute for human milk.

Mellin's Food Biscuits

"We are

advertised by our

loving friends"

Especially suitable when it becomes time to wean the baby from the bottle Mellin's Food Biscuits

A sample box sent free, postage paid, upon request.

Mellin's Food Co., 177 State St., Boston, Mass.



"I picked it up at Malta," Mrs. Iselin says of the embroidery in her frock, a symphony of all the gorgeous thues that suit her beauty. It was made up after her own design, like the highwayman's coat worn with the Reboux tricorne of the larger portrait,



Mrs. Adrian Iselin II is the wife of the internationally distinguished yachtsman. Beauty, charm, chic, a merry wit and many brilliant talents make her one of the smartest and best-liked women in New York.



"Women are loceliest in evening dress," says Mrs. Iselin. This Lanvin creation of antique green brocade and silver lace reveals the ivery beauty of her neck and arms. A magenta gitale and green slippers with magenta heels complete her assemble.

"A lovely skin is essential to Chic," says

MRS. ADRIAN ISELIN II

MRS. ISELIN'S BEAUTY recalls the gorgeous Renaissance. She has burnished copper hair and wonderful green eyes like precious jewels. Her perfect skin is white and smooth as ivory.

Tall, slender, graceful in every gesture, Mrs. Iselin is famous for her chic.

Color is her hobby. Color can make or mar a woman's beauty. For her own auburn type she chooses tawny browns and tans, yellows and greens.

"Nowadays to be perfectly groomed is all-important," says Mrs. Iselin. "Fastidious women follow a daily régime.

"Pond's complete Method makes this daily treatment simple and practical.

"The Cold Cream has always been my standby. Now the new Tissues are exquisite for removing cold cream. The delicious Freshener keeps your skin firm and young. The Vanishing Cream is a delightful powder base."



Mrs. Iselin's dressing table with special green glass gift jars made by Pond's to hold the Two



In the familiar containers—Pond's four famous products, Two Creams, Tissues, Freshener, which beautiful women use daily to keep their skin lovely.

Thousands of chic and beautiful women follow Pond's Method thus:

AMPLY APPLY the light, pure Cold Cream over face and neck, morning, night and always after exposure. Use firm, upward strokes, letting the penetrating oils sink deep into the pores.

Wipe away the cream with the Cleansing Tissues—ample, soft, absorbent.

For a bracing effect—the tonic Fresh-

Finish with a whisk of Vanishing Cream to make your powder cling.

Try Pond's Method for a week!

Send 10¢ for Pond's 4 Preparations

Pond's Extract Company, Dept. P 113 Hudson Street, New York, N. Y.



If "Just Married" were a statement of an event in the life of Ruth Taylor, in the heart of many thousands of fans a hope would cease to spring eternal. Happily, the two words are a statement simply of the title of her latest photoplay



No young man is safe these days from the temptation to become a racketer. Not because of the riches to be had from such a career but, and pardonably, because Mary Astor makes it glamourous by appearing in such a picture as "ARomance of the Underworld"



His naturalness of manner, his utter freedom from conceit brought to Arthur Lake an unusual but merited success in "The Girl-Dodger." And they should carry him to still greater popularity in a forthcoming series of films of film-life called "Harold of Hollywood"



The abilities of Renée Adorée far transcend the opportunities that have come to her to display them. But from all accounts of her performance in "Tide of Empire," it is of such force as to guarantee the further rise of the waters of her own popularity



Standing on the threshold—and that of a very genuine popularity: Loretta Young. She has her chance in the assignment to her of an important role in the new Richard Barthelmess feature, "Scarlet Seas." The title is an omen, perhaps, that her ship is to come in



Lansing Brown

Those who argue for the influence of heredity will find material for their brief in the example of Douglas Fairbanks, Jr. In "The Power of the Press" he gives promise of consolidating for another generation at least the artistic dynasty founded by his father



The hue of her hair has been destined to follow a trend the reverse of the nature of her characterizations. For while Vera Reynolds has lately foregone the sunny realms of comedy for the darker earnestness of dramatic rôles, her tresses have turned golden



The daddy of all Mammy singers, Al Jolson, has returned from a trip abroad with a new wife and—even with "The Singing Fool" as a standard—aspirations to set another new high level of performance in the new art of the talking pictures

Motion Picture

February, 1929

MAJOR GEORGE K. SHULER
Publisher

LAURENCE REID

Managing Editor

DUNCAN A. DOBIE, JR.
General Manager

Camera!

HERE come a number of reports that several of the most famous of foreign stars are finishing their American careers and looking up sailing dates; and this is ascribed generally to the requirements of the talkies.

These departures are, so far, hardly more than rumored. It is known, of course, that Great Garbo has gone back to Sweden for the Christmas holidays, for her first vacation since landing in the United States. And while her leavetaking is definite, the event of her return is not. Perhaps Miss Garbo takes it for granted that everyone knows she will return. Still, in the absence of definite announcement, fans are likely to wonder.

For another instance, there is that of Emil Jannings. He has been reported as intimating time and again that he was contemplating a retirement from the screen entirely. Having plenty of money to be quite independent for the rest of his life, he easily could afford to do nothing more than amuse himself as he saw fit.

The only great star who has surely severed relations with the American screen is Pola Negri. And what with the difficulty that producers had in fitting her into rôles, it is likely that even without the development of the speaking screen she might have preferred not to undergo the worry again of adjusting herself to Hollywood and to stories especially for the American taste. With the talkies here, however, and even our own actresses laboring often under the handicap of unsuitable speech, it is very close to certain that Miss Negri will not return.

NO ONE IS SAFE

THESE are three examples which may point to an the American screen. Two of them are uncertain; but the very prominence of their names and the very suggestion that they may vanish from our midst indicates a trend. For if the talkies as an institution are more valuable than even such arrists as Miss Garbo and Mr. Jannings, then no one is safe, no one's position is secure until he has proved it to the microphone as well as to the camera. If these stars go, then most assuredly will go a legion of lesser luminaries.

All of which means that the talkies will make in time for a complete Americanization of our screen. We shall, in no time now, have to draw for our actors and actresses from among our native film players who can talk and the stage players who will screen.

This will, for the time being, most certainly create a gap in the ranks of artists of fine ability. Or, perhaps, it would be more accurate to say that it will reopen a gap that was there before the induction of Continental players; for it is obvious that they never should have been imported if it had been possible to find their equal here.

But even if they do all eventually leave, they have done a service for American picturegoers. They have shown the audiences of this country a skill of a certain sort which never before had been seen in photoplays. They have educated the taste of American fans up to expecting characterization of a very fine type indeed. Wickedness of a type portrayed by Theda Bara in the old days would be considered appropriate now only to a Mack Sennett comedy; and we have learned, too, that a Caza or a King of France may be before he is a monarch, a very definite kind of man.

THE LOCAL TALENT

IT is thus too bad if we must lose actors of the grade who, despite their unfamiliarity with us and ours with them, have made themselves immensely popular and admired. We shall for a while know that something is lacking.

But not forever; indeed, for less time than that. The public has seen the good things and it will not forget. And that being the case, it will insist that we ourselves develop players capable of replacing the vanished non-Americans.

Fortunately, we have already a nucleus of such quite on a par with those who, sooner or later, must and will depart. We have, first of all, the two Barrymores, John and Lionel. We have Jolson and Nagel. And we have others hardly less adaptable to the new medium of sound.

The leave-taking of the European actors will bring about a void for a time, of course. But the effort to fill that void will, as it is accomplished, lead a spur to the excellence of players from our own midst. The loss in the end will be a gain for photoplay art in America.

Commander Byrd Rules

There's Not a Vamp in the Carload Of Films His Expedition Will Carry



In the center, Commander, and just above Mrs. Richard Byrd as she appeared to bid her husband good-bye in Los Angeles



hundred miles from the Portable houses poised

perilously on great slabs of ice amid the Antarctic For six months the

drear bleakness of night. Not one peep at the sun's warmth and cheerful encouragement.

glare of day. Not one glimpse into the comforting darkness with its curtain-like oblivion of trouble and sorrow

Unknown dangers; unchartered seas; unexplored regions of ice, air and ocean.

All this as a locale for one-hundred and fifty thousand feet of the world's strangest motion picture. Just what will Commander Richard E. Byrd, explorer

extraordinaire and filmdom's most unusual supervisor, bring back to the picture-going public? I boarded his train at San Bernardino to talk with him

In three days he would take ship at Los Angeles narbor

for the South Pole, to make this epochal picture. The Union Pacific officials had said I would be able to talk with him.

A reporter, representing the syndicate with which he





Just after he had achieved the other extreme: Commander Byrd immediately after his flight over the North Pole, two years ago

> has signed for exclusive information, said that couldn't.

It was a delicate situation. Commander Byrd was ill. He had contracted a severe cold in crossing the continent. His temperature was 102. One did not like to disturb a man who was starting for the edge of the world and would need every inch of his strength and resist-

AS the train neared Los Angeles, he came from his stateroom to speak a few words to newspaper reporters concerning Los Angeles and its people, his hopes and his

I asked him for an interview concerning the world's strangest motion picture.

For fully two minutes he did not answer. But his eyes kindled with interest. And during that brief period of silence I understood why Commander Richard E. Byrd has become one of the world's most intrepid explorers. Understood why his eighty-three men are willing to go to the ends of the universe with him. Came to believe in the ultimate success of the world's strangest picture.

When he should speak, I knew he would give a decision which would be final. And I made up my mind that if he said "No," I would not press him. It would do no good Dut

By RUTH BIERY

to press him, anyhow; merely be a waste of time "I will see you in Los Angeles before I go. Tell Van der Vere where I can reach you." Willard Van der Vere is the Paramount cameraman who accompanied Byrd on his North Pole expedition; who, with Joe T. Rucker, will make the Paramount

picture of the South Pole expedition. That was all, but it was sufficient. Usually, when a celebrity puts off an interviewer, that interviewer pursues him. We pester the people we wish to see until they-ah, it is too bad to admit it-must see us to

be rid of the annoyance

But to pester Richard E. Byrd during his last two days in the home-land of

LOATH TO MISS SUNLIGHT

WO days passed. The newspapers said he had completely recovered, that he would leave on the day after the morrow. Friends laughed at me when I said he would keep his promise. They said—
The next morning at ten-thirty I walked into his suite in a Los Angeles

hotel-at his invitation.

A man who leads eighty-three men to the edge of the world is a man who has learned to keep his least promise.

This is the reason I do not like to make appointments. I have been waiting to go to the top of the hotel and enjoy this sunshine. I do not like to miss any of it.'

A simple statement of fact. Not complaining. He was frankly sorrythis man who was so soon to have only the memory of sunshine to warm

him. I was sorry with him.

"Ah, yes, the motion picture angle." He went straight to business. "In 1925 when I was flying on explorations, I paid little attention to motion pictures. When I went to the North Pole, I took two good men with me: Van der Vere, who is with me this time; and Donahue, of Pathe. Do you know him?"

A look of regret when I admitted that, to me, he was unknown. Would he, perhaps, have liked to have added bounded with him, known that he likes to have the same men with him.

"They were good men. I

Pointing out to his men the way they should go Commander Byrd indicates on a rough chart the route his expedition is to follow

didn't exactly neglect them-But I didn't give them much time and attention. I regret it. That expedition brought home to me the value of motion pictures as a scientific record as well as for the instructive amusement for the

"Motion pictures are undoubtedly the best way to bring back any record. We are going to absolutely new areas. I cannot say, no one can say, as to the actual contents of these records. We will take our mapping records by motion pictures. You can see in one minute through the eye of the camera what later might

(Continued on page 102)

Lifting his hat to the country that has lifted its hat to him: the explorer waving farewell





Not only at locksmiths but at chemists as well, it would seem, love laughs. For here in a laboratory scene from the forthcoming production of Jules Verne's "The Mysterious Island," Lloyd Hughes finds every formula he ever knew driven from his mind by the light in Jane Dally's eyes



the gentleman with the long whiskers will kindly

leave the room, we will all be much happier.

bear in mind that Hollywood is notoriously disinterested in anything that

happens outside of Hollywood;

Thank you.)

talk, we must

In estimating just how small is Hollywood smallbut the conversation itself.
They are, from the top
down, Phyllis Haver,
Douglas Fairbanks, Mary
Pickford, Elinor Glyn,
Al Jolson and Milton Sills

and that even the more in-

These provide not only much of the basis for conversation in Hollywood,

trospective minds that lean toward psychology and other ten-letter words are scared of airing their opinions lest they be dubbed high-hat.

BACON NOT FOOD FOR THOUGHT

SO Hollywood chats and gossips, patters and wise-cracks; and, while a good time is had by all, no one has yet been knocked out in a heated argument about Bacon and Shakespeare.

Mhat Hollywood social chatter may lack in depth, it makes up in surface-wit. The studios have produced more wise-crackers de luxe than Keith and Pantages combined. National slang phrases such as "Just the type" and "Be yourself!" and any number of others were

BILL IS LIKE THAT

OW, don't blush, dear, as Phyllis Haver would say. Don't pay any attention to Bill. He doesn't mean a word he says, dear. He's just a great big playful boy who



Dune

Clad to Call It a Day

Baclanova is, after a strenuous routine of home-wrecking, heart-breaking and double-crossing at the studio. Hence the luxury of these lounging pajamas which, however faithfully shown here, really must be sheen to be appreciated



All The Brothers Were Valiant

Sam and Al and Jack and Harry Warner Have Never Repudiated Their Own Declaration of Independence

OTICE: Warner Brothers Is Not For Sale."
One week not long ago all the motion picture trade papers carried this advertisement.
Behind these seven terse words lies the greatest drama of Hollywood, a drama greater than any celluloid struggles and gelatine epics the Warners have ever

Two years ago it was whispered, with that pleased expression with which Hollywood passes along bad news, that the Warner Brothers were on the verge of bankruptcy. Two months ago, the same whisperers said, they refused twenty million dollars for their company. They could sell out now, retire and live like rich men, but they're not going to. They are going to make pictures. Warner Brothers Is Not For Sale.

Warner Brothers, 1923: the butt of good-natured raillery. The local joke of vaudeville teams ("Varner Brodders makes it a great success mit the movink pichers, ain't ir, Abie?" "How's that, Mawruss?" "Vell, ven dey come oud here dey got forty cents by their name, end now dey owe forty millions. Dot's success, Abie."), Warner Brothers, the poor suckers who imagined they could make independent pictures without asking the consent of the big boys. Going to make movies, eh? And what are they

going to use for money? Ha, ha, ha!

Warner Brothers, 1929; a studio of white stone, built on classic lines. Two powerful radio masts broadcasting K.F.W.B. into the listening air. A great theater with long lines of fans waiting to see the new talking pictures the Warners have fathered. A huge tie-up with First National and the Stanley Company of America to open thousands of other theaters to their pictures. The biggest producers in Hollywood murmur the name enviously, bitterly-reverently almost. "Warner Brothers—the lucky guys!"

FOUR BROTHERS, ALL BROKE

TEN years ago four young men, brothers—all of them over six feet tall, broad shouldered and dark complexioned—walked down Broadway—broke. Their combined pockets yielded exactly one dollar in the smalled of small change. They bought four cigars with the dollar and smoked them luxuriously, after the manner of those more accustomed to the five-cent brands. Before the last

(Continued on page 88)

Rubber Stamping

By GLADYS HALL

OW we get tired of gossip out here on Hollywood Boulevard! Out here where all God's stars have lines. Tags. Labels. Stamps. Pasters. Tickets. Trade-marks

There is no conversation in Hollywood. There are only tags, and they are brought forth on every occasion and when there is no occasion at all and chewed

long enough to make poor old Fletcher die of shame.

Which means, of course, that there is a great surfeit of cackle, and other indoor sports. But it is one-track stuff. Not conversation as it used to be in the good old days when astronomy, politics, Brigham Young, old wines, foreign relations and other topics leavened the loaf.

In Hollywood, need I repeat, there are only lines and tags. Each star is ticketed. Branded with his or her own brand, and try to wiggle from under if you can.

The famous case of Valentino will point the moral. He leaped into prominence as a sheik. A dispenser of S. A. A he-vamp. A great lover. The great lover. That ended that. No matter where he went, from Nigger Heaven to the Colony Club, he was expected to be one thing and one thing only: the Great Lover. Females of all persuasions ogled and googled and sidled and insinuated and poor Rudy was expected to ogle, google and insinuate back again.

ONCE A LOVER, ALWAYS

TO one ever dreamed that the man might have had other interests, other pursuits, other desires, as it were. It never occurred to anyone that he might and did ride horses, read books, know something about agriculture and the Italian peasantry. All of that was beside the point. Whenever two or three were gathered together in his name, not one syllable was ever uttered about him, out of the many million that were, unless those syllables somehow connected up with the great lover. A new scandal. A new love affair. "Did you hear that so-and-so was really the great love of Rudy's life?" "Did you hear that Rudy is having an affair with soand-so?" Never, never, never, never anything else. His line helped to kill him.

His tag tagged him to death. He might have been alive today-but why go

This goes for one and all.

Each one has a tag. You never hear anything about them but that tag.

Take Pringle. As you know, someone dubbed her "the darling of the literati." It became noised about that she knew smart people, was "intellectual." Well, that's her tag. If she is interested in anything but the cerebral gymnastics of Mr. Mencken, then no one but a pearl diver could be the wiser. I have sat in at innumerable sessions when the Board of Correctors has brought her case before the House, and never have I heard one peep about her that did not have to do with the aforesaid tag.

Milton Sills let it leak out that he was once a college professor. Taught Greek or something. It doesn't matter. It only matters that whenever Holly-



the STARS

Once Hollywood Classifies You, You Stay Classified

wood dines with Milt they await, forks suspended, to hear Socratic words of wisdom drip from the Sills's lips. They await the expounding of the nebular hypothesis; and so hypnorized are they by the tag he wears they believe they get it—

the nebular hypothesis-whether they do or not.

His little woman, Doris Kenyon, is labeled a sweet girl. She writes poetry and is refined. Let her break forth in whatever Saturnalian orgies she may, let the winds of calumny howl about the Lares and Penates, 'twill avail her nothing. She is a sweet girl and a sweet girl will be write on her movie mausoleum.

Billie Dove is tagged with the label beautiful. Most beautiful, and other superlatives of the same adjective. She wistfully mentions that she likes psychoanalysis and house painting and other foibles not listed in the Ziegfeld Zodiac. She fancies brains and likes to see them convolute under a surgeon's knife. Hollywood says, "Isn't that quaint?" titters behind manicured paws and the luncheon tables buzz with, "Beautiful, beautiful, beautiful, "When age has taken its toll of the Dove epidermis, even then the rigid raven will croak, "Nevermore." You get me? Dull, isn't it?
Florence Vidor is ticketed a lady. Neither divorce, Marco-Poloish

Florence Vidor is ticketed a lady. Neither divorce, Marco-Foioish flights to Europe, nor remarriage to a renowned fiddler, nor any other adventure, legitimate or spicily the reverse, will ever remove from Florence the stigmata of elegant society. She may as well give up unless she likes it. For give up its labels Hollywood never will. Don't be amusing. Why should Hollywood exert imagination and everything?

THE LABEL ON LYA

To cite an opposite equation from the ones above, put in her bureau drawer for you, there is Lya de Putti. Lya was wicked in "Variety." She arrived on these shores with the lascivious label. She feebly essayed the desire to be good, to be a decent, law-abiding citizen. Too late. The label was pasted on. Hollywood went "Tee, hee; tee, bee," and wasted new able on the strick.

hee," and pasted new glue on the sticker.

Clara Bow has It. Yeah, didn't you know? Hollywood does. If Clara Bow should ever marry a one hundred per cent. American and go in for the horticulture of raising some little one hundred per cent. American, Hollywood would trip over them and never know the difference. For think, think of the mental effort necessary to take a new (Continued on page 114)





of Focus

Stars and Studios

Sunday I take the tram from New York and ride out to 'Ollywood and see Doug and Mary, and come back Sunday evening."

Truth Wilder Than Fiction

"I ADORE reading." said the lovely star to the interviewer. "I am happiest when I have a good book. Don't you just love 'Bridge' by Sam Lewis Rey?'

Unfeeling Kisses

AND now a movie director's wife is suing a beauty specialist because after he remodeled her lips she can't feel it when she gets kissed.

L Like in Lephant

A CERTAIN producer, so they tell gleefully around the studios, decided to go hunting and called up his house. "Blease get my gun oud of the den and send it down by the studio at once," he told his valet. "What did you say you wanted, sirt" asked the valet. "My gun," said the producer more forcibly than before, "Gan!" "Awfully sorry, sir," said the valet, "but I still don't know what you want me to send." "GUN!" orared the producer. "Listen yet: G, like in Gerusalem, U like in Urope and N like in Numonia. Now do you understand?"

The Girl with the Goods

IT was a fan magazine writer who had invited a little movie actress to dine at the Cocoanut Grove. She came down the stairs very staidly, dressed in a sweetly girlish gown. She was shy and demure and she listened with flat-

mure and she listened with flattering earnestness to his discourse. "At last," thought

She's becoming as famous as the wheel that is her namesake, is Audrey Ferris, just below; and like it, too, she has had —if rumor may be credited—her ups and downs

Fryer



Because arm-chairity begins at home, Richard Barthelmess—at the top prefers remaining there, as a rule, to prospecting about Hollywood in quest of whoopee

The only drag that Jeanette Loff just above—has ever resorted to to win her present eminence is one from a cigarette—and that only when required for a scene

All the Gossip of the

the fan magazine writer, "I have found a really intelligent movie star. She i wonderful-well bred, sophisticated, intellectual." And his conversation grev more and more profound. At last, as they toyed with the squab course, he interrupted a monologue on socialism to say, "What do you think, Miss? So-and-so?" The star lifted rapr eyes. "You've said it, kid," she

What Suit Shall We Wear?

EMIL JANNINGS'S valet has been with him four years and ha.s completely identified himself with the actor's interests, always speaking of him as "we." "When we were making 'Faust,'" he says, "we were hardly fit to speak to we were working under such a strain." On the set the other day he exclaimed, "I hate the old man we are playing in this picture.'

Fine Feathers and Feelings

THIS is told about an ex-musical comedy queen now playing in the movies. A wealthy boy-friend took her shopping the other day; and in their little stroll bought her four fur coats. She was telling a friend about them. "And, my dear," she confided, "he wanted to buy me an automobile, too, but I wouldn't let him. I didn't want to be under obligation to him.'

The Everlasting Whisper

THE microphone is going to break up some lifelong friendships. The other day a friend of a certain star strolled onto a sound-proof stage to watch him work. At the end of the scene he whispered something to the director. The party adjourned to the projection-room to listen to the result. "How did you like me?" asked the star. "Marvelous, my boy. Your voice is simply wonderful," said his friend. The scene was run. At the end, enormous, sepulchral, filling the room with vast sound, came a whisper, "I think he's lousy, don't you?"

A thing of beauty is a Joyce forever— and vice versa. This glimpse of Alice

F. L. Roya



Buddy and his buddy—his best one, in fact. Young Mr. Rogers listens with a trace of skepticism to Mike's account of treeing three cats at once





Stars and Studios

Copyrighting the Whistles

NOW comes the talkie contract. At one of the bigger studios the following phrase is inserted in all the contracts nowadays: "And the producer shall have the right to the player's voice and to all other sounds emanating from his body.

De Mille's Demeanor

THE William de Milles may be modern married folks, but the new Mrs. de Mille hasn't been able to keep her maiden name around the studios. "William says," she explains, "that he simply cannot go around introducing me to people: 'This is my wife, Miss Clara Berenger.'

Driven to Extraction

AT a movie party lately a concert pianist and her husband, A a Hollywood dentint, were guests. After dinner, the hostess—a riccure star noted for her private economies—approached the painist. "Oh. Mrs. So-and-So," she beamed, "we do hope you are going to play for us this evening." The pianist smiled regretfully, "Oh, I'm so sorry," she said, "but I didn't bring my music. However, I don't doubt that my husband would be glad to entertain your guests by pulling a few teeth."

Three Houses Wanted

NILS ASTHER likes solitude—which is one thing even the richest actor can't have in Hollywood. "A man needs three houses here," said Nils dispairingly the other day, "one to live in himself, one for his own friends and one for all the other peoples."

Across from Warner Brothers Studio is a cafe recently renamed the Vitaphone.
"OUR FOOD IS THE TALK OF THE TOWN," says a sign, to which a passer-by

(Continued on page 97)



An outstanding style in skirts, this one on the right; and while it is not novel, it has—because it encloses Clara Bow-its full complement of charm



Lifting the lid in Hollywood leads to another sensation, a husband's strict observance of the formalities toward his wife. But it's not a surprise, for the two principals in the case are Mr. and Mrs. Wallace Beery

R. H. Louise

Richee

A devoted Nils Asther fan who has never seen him on the screen. And one who, even if he had, would never put his affection in writing. His name is Teddy



Before and after taking the drastic measures s must for reduction and which contributed to her so premature death: Barbara La Marr. Hers was not only an orchid-like beauty but also an orchid-

pleasure in the few short years marked down for her in the greatest 'script of all.

She died as she had lived, in a flash. She streaked
meteor-like across the Hollywood horizon, flashing out of the unknown, sparkled dazzlingly in a sky filled with meteors, cutting a spectacular swath through the movie firmament and faded out, swallowed by the blackness which engulfs all meteors, no matter what their brilliance.

with eager, feverish hands for

life, determined to enjoy to the

fullest, love, excitement and

Hollywood is accustomed to dazzle, to sparkle. In fact, it thrives on pyrotechnics, even though the radiance shed by the average human planet is about as lasting as a ferry-boat shine. But the La Marr brilliancy was of a different kind. From the time that the white oval of her face, like the petal of an exotic flower, focused the attention of Hollywood and the world alike on her through that star-tling performance in Rex Ingram's "Trifling Women," By BERT ENNIS

Beautiful

until the news of her death headlined the front pages of the world, Barbara La Marr never lost her lustre.

TO THE FORE IN A FLASH

THER movie idols have risen and fallen while her light was burning its brightest and since it has dimmed, a tiny flame kept alive in the memory of her intimates. But none achieved the brilliancy of the girl who shot from cabaret entertainer, bit player in a vaudeville act and obscure scenario writer, to become the most sought after star of the screen in less than two years. From Ford to Rolls-Royce, from fake necklaces to diamond bracelets reaching from wrist to elbow, from furnished room to a Whitley Heights mansion, from unknown Rheatha Watson to -all in a flashing, fiercely lived abruptly as it began.

Strange as it may seem, wanted it. I knew her perhaps

as few others did. As her personal publicity man from the day that Arthur Sawyer picked her from the Holly-wood mob as star material, until death supplied me with her fling personality of a long array of men and women about

whom I have written and lied during the past fifteen years.

There was no reason to lie about Barbara La Marr. The girl was sure-fire copy. Everything she said, everything she did, even to her dramatic passing, was colored with news-value. A personality dangerous, vivid, attractive; a desire to live life at its maddest and its fullest; a mixture of sentiment and hardness, a creature of weakness and strength-that was Barbara La Marr as I knew her.

At twenty-five she knew every phase of life-the sordid (Continued on page 04)



Aut

Flapper and Belle

Madge Bellamy undertakes to personify the difference between the modern girl of this, the whoopeeriod, and the young woman of a generation ago, when tandems were the last word in unconventionality. And she pictures also what each thinks of the other



aged gentlemen with tummies which velvet cloaks and chain armor cannot hide. But here, young, dark-haired, fiery-eyed, with the body of a Greek

athlete, is the virginal Pelléas, the swashbuckling Duke of "Rigoletto," Lohengrin, the white-souled; Tristan, greatest of lovers; Lieutenant Pinkerton as he must have looked when he won

the alien heart of Butterfly. Sameniegos, the new grand opera star! Why has no one

heard of him before? Sameniegos-what is he to Hollywood?

IDENTIFIED IN PARIS

AST summer a young man in an American-cut suit stood in the ticket line at the Paris Grand Opera. A Frenchman, leaning against the wall nearby, stared at him intently, and at length touched him on the sleeve. "What is your name, Monsieur?"

In French as good as his own, the young man answered courteously, "My name is courteously, Sameniegos."

The other turned back the lapel of his coat revealing a glittering badge. "You'd better come clean," said he—or the French equivalent -"I can't be fooled. I'm a detective and my business is to

Pictorially, he is equally effective in a scowl or a cowl. Sameniegos, a screen star known by another name,

as he will appear in opera as, above

-Lohengrin and — at the left —
as the monk in "La Tosca"



The Right Angle

Antonio Moreno has taken it both in choosing Billie Dove as the one to make love to, and in the making love. And it may be said that rehearsals of this sort for "Adoration" are, while an armful practice, nevertheless delightful. Antonio is having a Dovely time Billieing and cooing

The Love Life Like Kiki, She Says You Can

Never Love The Same Man Twice I might hang on for a moment. A chap leaned over and said, "Get in."

ADVENTURE LENDS SPICE

 ${
m R}^{
m EALLY}$, that's all there was to it. That's the way it is when your soul is searching for someone on whom to center your affections.

We went back to land and Vera said. "Why, that was the boy I've been wanting you to meet Perhaps, if she had introduced him, it would mayself, well, that made it really ro-mantic. It's like Alice White picking

up a man on the train. If she'd been introduced to him, perhaps he'd have meant nothing to her But picking him out herself gave him that romantic element of the unknown

His name was Gerke; we all called him Sunny. He was twenty-two and Castilian Spanish. He was to me as Gilbert Roland was to Clara Bow. He brought up vistas of dark castles, bull-fights and dancing Spanish ladies. He was like a dream come true. The whole thing was a dream for that matter-the dream of a romantic girl wel under twenty.

I had always lived with my mother. I had not been allowed to go out much and when I did come home mother was always there waiting. I thought is would be exciting to ge married. Girls get an idea at this age that marriage means freedom. That is

means the difference between being a girl who has to mind somebody and a woman who is her own master.

During one of her many estrangements from her husband, Kenneth Harlan—in the corner
—Marie Prevost turned for solace and
sympathy to the late Ward Crane, just above

OVE. I believe this is the most misused word in the English language. Especially, perhaps, do we misuse it in Hollywood. Every time a woman goes with a man it seems to mean that she is in love with him. I do not believe that we can really love more than two or three men in our lives. That is, really love.

Love came to me first when I was sixteen. Love usually comes to a girl during that first bloom of adolescence when she is dreaming, romancing, building air castles around her future. She is searching, perhaps unconsciously, but nevertheless searching, for her heart-

hero. I sometimes think that it doesn't make much difference who the man is at this period. Her imagination weaves a mythical halo about him and creates in his person the form of the one she has been searching for. I was in Balboa on location. Vera Stedman was with

me and kept urging that I meet a certain dark, curly haired youngster. I pretended I did not wish to meet him. We always pretend that we have no interest in boys during the first awakening of our love yearnings. One day, there was a boat regatta. I was swimming in the bay from one yacht to another. You know, I was one Mack Sennett bathing girl who did know something about the water. I drew up beside a yacht and asked if

THE SECRET CEREMONY

SUNNY wanted us to be married. I thought it would be exciting. It not only meant this longed-for, imaginary freedom, but in our case it would mean sharing a big secret. Since a small child, I had loved secrets. And if I were married at this age, I couldn't tell anybody. Oh, I don't know exactly why, but those things that are different always appeal to a woman. We slipped off to Oceanside and were married. We didn't tell anyone. For three years not a soul knew we were married. Even Phyllis Haver, my best friend, was never certain. She used to



Marie Prevost calls the men she dances with casually "laugh partners" and mentions as examples James Hall, at the left; and Ben Lyon, above

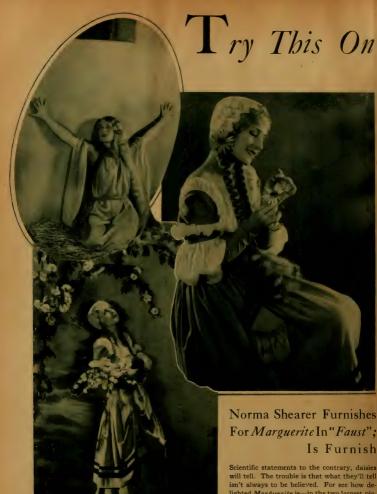
say, "Marie, I know you and Sunny are married." But she said it so often that she proved she didn't know but was just trying to make me admit it.

Union/dur At first, it was truly thrilling. He was a fine fellow, and with the halo I had created about him and the excitement of the secrecy of being married, I walked on clouds of happiness. It lasted eight months. I don't know just what happened to break the illusion. Nothing

specific. Just what is it that turns clouds from beautiful, fluffy billows to dark threatening storm-containers? But suddenly the dream was over. I just knew I was married and I couldn't even tell anybody about it. Jack Gilbert says that he couldn't realize that his first wife was his wife. He couldn't seem to remember how she secured that position. It was the same way with me. I just couldn't understand why I had him.

LIES AND MORE LIES

I REALIZED I had done wrong, but I didn't know how to get out of it. I had lied about my age. I had lied to my mother. I had lied to my friends. My life was a bunch of lies entangling melike the threads of a spider web enmeshing a fly. And I had no more chance of cutring my way through my web than the fly has through his. Sunny wanted to tell everybody. He wanted, man-like, to announce it to the high heavens. I spent months of being afraid that he would tell people. A clandestine marriage is wonderful as long as it is exciting. But when the excitement is over, it is horrlibe because you have no way to turn to get yourself out of it. At that, it wasn't so bad until I fell in love with someone else. It was four years later, when they called me at Universal and said I was to play in a picture with



isn't always to be believed. For see how delighted Marguerite is—in the two largest pictures—with her floral divination. And then see—in the two in the upper corners—to what a plight her credence brought her

Portraits especially created for Motion Pictu. by R. H. Louise of Metro-Goldwyn-Mayer



The All-Star State





THE STAR SANDWICHES OF THE MONTMARTRE—Why Not

which have stood in French dressing. Serve very cold

> give a party and serve sandwiches named for the movie stars? Here are the recipes, as used in the famous Cafe Montmartre in Hollywood where the picture people lunch and dine



H, Mr. Colman, why that look? You can't walk up and ask a man that.

But oh, Mr. Colman, why the brooding eyes, the sometime-fretted brow, the eloquent eyebrows, the quizzical, ironic mouth? What soul-cataclysms have wrought that Colman countenance? What tremendous earthly forces have been at work to hew that ex-

That's what us women want to know, Mr. Colman. No man is hero to his valet. He has to be hero to some-

one. Therefore every man must be hero to himself. When he ceases to be hero to himself, it's time to call the coroner. Even that dear old instinct of self-preservation can't hold up under everything. Tell us, Mr. Colman, of the conflict of this inner Ronald who has made the outer Ronald what he is today. Mr. Colman, why that look?

Ronald grinned. No slow, tortured smile, this; no painful

()ountenancing

Mr. Colman

Ronald Is Asked How He Got That Way

By DOROTHY SPENSLEY

acquiescence. Just a broad, appreciative grin. It's God-given," said Mr. Colman, hoisting a jaunty yachting cap to the back of his head. He wears it in "The Rescue," a Conrad sea-faring yarn, in which Ronald plays a salty gallant who succumbs in the final reel to the lush charms of his new leading lady, Mlle. Lili Damita of that country which was once called Gaul. But aren't we all human? Oh, good! A religious quotation, Mr. Colman!

Neatly, he pricked that bubble.

BORN WITHOUT A MUSTACHE

OR you might blame it on evolution." No brooding eyes here. Rather, a friendly twinkle. The eyes of one who looks at the world and finds it well. Finds it well as long as the world stays put and doesn't come poaching on his preserves, demanding autographs, photographs, after-dinner speeches among strangers, and other pestiferous nuisances.

Ronald considered. The reverie was broken only by Mr. Herbert Brenon's Gallic words as

he directed Mlle. Damita.

"I suppose experiences do leave their marks. Subconsciously at first, I should say, rather than outwardly. Eventually, the subconscious asserts itself, in, perhaps, facial characteristics,

You can't sow a field without making furrows.

"I can't think of anything that has happened in my life to leave an indelible mark.

He was born that way, with that look, without the mustache. Cared for in Surrey, on the south coast of England, by a mother who had the same facial lineaments. By a father, who was every inch a Colman. He played, as a child, in Richmond, just out of London, with sisters and a brother. They had the same dark eyes, dark hair. Two of the sisters are still in England. He saw them this year when he went back to the heath after an absence of eight years.

A brother and a sister are in Australia, and so is Mother Colman, now. Ronald saw his mother in England when he returned, however.

But that soul-seared look. That Master of Ravenswood expression.

(Continued on page 100)

Pet Whoopee

The Best Part of A Premiere Showing Is Outside The Theater

tempers solson retracted his statement.

know how she sleeps?" he asked.

se big premieres do not attract the attention
ac time. In a few cases the more established
nained away from these openings, leaving the
ger newcomers along, the starry way. When
is the corner along the starry way. When

neture comes along the old guard still turns
Mary, Doug, Charlie, Griffith—all of them.
othing in the world just like a Hollywood
say production employing more than twentyople) premiere. The nearest thing to it is
Bailey's circus, with a parade down Main
the show.

TOM'S WHITE TUXEDO

GHTS in the theater are held in every city of New York to San Francisco. It just takes to put on the extra trimmings. An opening Metropolitan Opera House is no peanut affair. Irs. O. H. P. Belmont's pearls are no larger of Gloria Swanson; and Cornelius Vanderbilt qual Tom Mix for downright sartorial splendor: exedo and a several-gallon sombrero. Tom has be the in other colors, too.

6 fore sundown, on the evening of a premiere, the

Hours before the stars begin to arrive, the street is so jammed that they have to call out the police reserves, to say nothing of the Rotary Club, the Lions, the Boy Scouts and the Camp Fire Girls.

Motor cars must crawl through a narrow lane of people, eager faces plastered against the glass windows of limousines

It is an orderly crowd as a rule. They may push and shove to get into the front line, but that is about the extent of the disturbance.

In other cities it is quite conceivable that remarks like these might be hurled at passing celebrities:

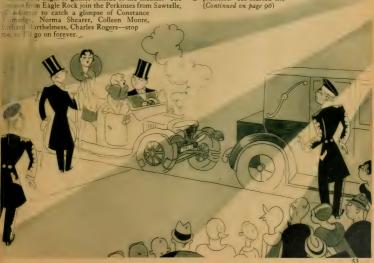
"Hey, Gloria, where's the Marquis?"

"How's the baby, Mae?"

Not in Hollywood. Never! We take our stars seriously. Don't think that it is the tourists alone who make up these non-paying guests at a premiere. In the seething, dense mob there are studio mechanics, who, like the sailor who went rowing on his day of shore leave, want to see the stars at play. There are starved extra people, too, drinking in this ostentatious display, dreaming that they may some day join this parade of luxury.

GRAUMAN THE GLORIFIER

SID GRAUMAN is the father of the premiere. He started the





No, this is not Al Jolson playing the title rôle of "Mammy." It isn't he playing any rôle at all; but Colleen Moore who, for her appearance in "Synthetic Sin" has, in so far as hue goes, covered her face with a synthetic skin. She is registering terror, accentuating the idea by turning white around the gills

Unmysterious

MR. BROOK

What Can Be Done With A Man Who Won't Even Damn The Talkies?

By CEDRIC BELFRAGE

Y dear fellow," apologized Clive Brook in his rich Eton-and-Oxford drawl; "my dear fellow: it's really no good at all trying to interview a chap like me. You know far too much about me to give me any chance to impress you with my exotic personality. I do all my acting on the set, you know."

Clive was eating strawberry shortcake with me

(excuse me—I was eating strawberry shortcake with Clive) in a corner of the Paramount studio cafe. He was wearing a mustache of recent vintage and a frightfully dashing scarlet army uniform. As he spoke, he raised his right eyebrow slightly less than a quarter of an inch and looked at me with a sad ex-

"Now just suppose I were Pola Negri," he went on, "everything would be different. Or say I happened to be Greta Garbo. In that case I would appear from behind mysterious hangings after keeping you waiting three-quarters of an hour. You would have heard much about me, but nothing definite-only whispered rumors that I was a pretty queer sort of fish. I would be smoking a cigarette from a long jade holder. As I held out my hand to be kissed, I would keep my eyes halfclosed to give the impression that my art had left me in a trance. I would give evasive answers to your questions, such as 'Who knows?' or 'It is written in the sands' or 'Yes—and no.'"

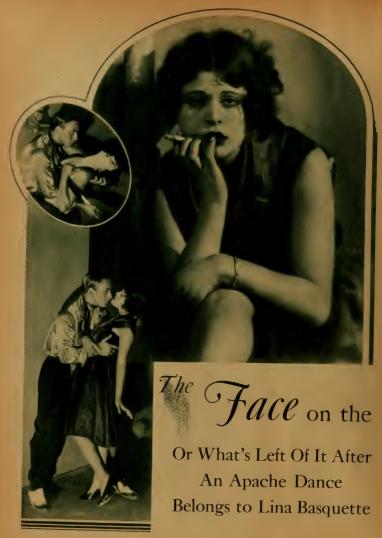
HE IS NOT NEGRI

HE sighed. "But I am not Pola Negri. I am just Clive Brook, and

some say I have only one expression. It is altogether too bad."
"You recall, of course," he went on after a pause, "that occasion a few Sundays ago when my small daughter amused herself in pouring spadefuls of sand down your neck as you were taking a siesta after lunch at my beach hut. How can I possibly expect you under the circumstances to write me up in your magazine as 'this fascinating personal-

(Continued on page 90)









The girl with three successful careers begins another. Lila Lee first became famous, at the age of eight, as Cuddles, in Gus Edwards's vaudeville revue. She abandoned this to enter the films—and then the films to devote herself to her boy, James Kirkwood, Jr. Now, at twenty-three, she is for his sake to resume her remunerative professional activities in the new field of the talkies

he's Young

And She Can

Prove It

Lila Lee Was Wallace Reid's Leading Woman—at Fourteen

By HELEN LOUISE WALKER

WAS born in 1905. And I can prove

Thus passionately speaks Lila Lee, who suffers of late from the reputation of too great an age. Not that she looks it, you under-stand. But somehow it has got around that Lila is-well, getting

She resents it. Who wouldn't? She resents it so strenuously that she wired her mother in the East the other day and asked her to make an affidavit, duly sworn before a notary, testifying that Lila was born exactly twenty-three, and no

more, years ago.

And now Lila carries the affidavit about with her and produces it upon occasion to wave triumphantly in the faces of people who are such mean things as to doubt her

Age is a spiteful thing in the picture business. It is so easy to exaggerate it-if it belongs to someone

eve for eight or ten years. If she has reached that stage where you take her for granted as one of the prominent players and you remember that you have been taking her for granted for a long time—and you cannot recall exactly

when you began to hear of her, your tendency is to date her beginning further back than she deserves. Particularly if you are a woman. The fact that you cannot remember just when you began to hear of her leads you to believe that it was a long, a very long time ago.

HER CAREER ALONE IS OLD

MOREOVER, in the early days, when the picture business was very young, the makers of pictures were young, too. Boys of twenty and twenty-one directed and produced many of those early efforts. Girls in their early teens played leading women-or even vampires-in grown-up clothes. And the clothes of that period, accompanied by the styles of dressing hair, could add years and

alle tuyeth spece lollie

the age of eight, when she was in Gus Edwards's revue; and at the with candles and a birth-certificate

Above, Lila Lee at

years to anybody's

appearance. And did. But Lila is worse off than the girls who merely began to work in pictures at an early age. Lila was on the stage as a child and has been known to the theater-going public for most of her life.

So when someone says, "I remember Lila Lee. Why, it must be fifteen or more years ago," he likelihood. But unless he also remembers

that she was a youngster, minus her front teeth when he saw her, he is unfair.

"The thing that makes me maddest," said Lila, her dark eyes flashing, "is when some middle-aged woman with grown children of her own, babbles to me, 'Oh, Miss Lee, have always enjoyed your work so much. Why I remember seeing you when I was just a kiddie, myself.'

"And when I murmur that I am twenty-three nowand I have almost given up murmuring it any more-they look at me with that mmm-hmm? expression. Any woman knows what I mean. They just plain don't believe me.

"Why, the thing has got around so even in picture circles that-well, this happened to me the other day 'A casting director arranged to see me about a part in

CTUR By OUR BOARD



PAY AS YOU ENTER

WOULDN'T if I were you. Sorry, but it really isn't worth it. Even with the inimitable Louise Fazenda as Mary Smith, the siding spirit of a hamburger stand near a car-barn. Clyde Cook is the 'ero, William Demarest and Myrna Loy are the menaces. Mary gets mixed up in a trolley accident for which stunt she is Mary gets mixed up in a trolley accident for which stunt she is awarded a thou's a damages. This is enough for William. He and Myrna concoct a dark plot. William makes love to Mary, hoping to get his hands on the thou' via the poor gal's heart. He almost succeeds. Then comes the high light of the picture. A dancing contest, william and Myrna supire to win. They are folled. Mary and Clyde cop the cup and decide to live happily ever after. Something like that. If really doesn't matter much by way of story or interest. A series of gags, that's all, not very good ones



THE ONE MAN DOG

ADMIRERS of the canine photodrama can safely take themselves to see this one. Rarely is the Wonder Dog seen getting his man more artistically than in the latest vehicle for the talents of "Ranger." more artistically than in the latest venice for the talents of 'Kanger.' Although the story runs along conventional lines, many of our most plutocratic directors could learn a lot about stage-managing a camera from the work in this production of Leon d'Usseau, whose second successful adventure in the canine picture field it is. Pleasing to the successful adventure in the canine picture neid it is, 'Feasing to the eye in the extreme are the various panioramic pine-forest scenes, made herself quite at home in her first dog opera, and looks enticing enough against the wooded background even to make the frantic grimacings of the heavy more than justifiable. "Ranger" does what he is told throughout the picture, and does it well.



ADORATION

JUST another Billie Dove, my masters. Billie, the gorgeous aris-J tocrat of pre-war Russia, is separated from her husband, Antonio Moreno, by the revolution. They all go to the dogs in the half-world of Paris, but Antonio more so than Billie because he believes she has the state of the control of the cont simply doesn't come off. It's just a lot more gowns, negligees and close-ups containing the luscious Dove. If you like her that much, go to it, brother. But don't say I didn't tell you.



SOMEONE TO LOVE

In which little Mary Brian proves that she has as much S. A. as the next one and Charles Rogers enters the ranks of the Great Lovers of the Screen. There is one scene where Charley, as the enterprising clerk in a music store, takes Mary, the daughter of a millionaire masquerating as a poor girl on a picnic in the country and chases her playfully (and innocently) through the flowers until she trips and falls and—well, Gilbert and Garbo, those veterans of a hundred clinches, could learn something from that scene! The very inexperience of the two youngsters provides the thrill. Another close-up—which will undoubtedly be shortened before the picture is but at each others' lips. This story is faintly reminiscent of "The Charm School," a Paramount picture made some time ago.





NAUGHTY BABY

WORTHLESS, save for a couple of creditable close-ups of Alice White, the star, this effort affords an excellent example of how human material may be wasted in the movies. The cast consists of the peppy, "itfull" Alice, Jack Mulhall, Thelma Todd, Doris Dawson, Georgie Stone and other competent troupers. None of them sion. The story has been weighed in the balance and found to be three cents' worth of cats' meat. It purports to tell how a coat-room grid gets her millionaire. The direction is faltering and amateurish. The cutting has been done with an axe, and the titles contribute nothing to a perfect day. Alice White, one of the box-office's potential best bets, is frightfully abused.



STILL another version of "Broadway." With hoofers, bulls and bootleggers, cabaret stuff and a couple of killings. But despite real "Broadway" is brought to the screen, this is a very creditable picture. It possesses spark and sparkle, is thrilling, plausible, and picture. It possesses spark and sparkle, is thrilling, plausible, and sustains interest throughout its not too lengthy sequences. In addition, it is noteworthy in that it marks the debut of Eddie Buzzell, diminutive stage comedian, in pictures. Although hampered by either bad make-up or poor photography, Eddie shows sufficient stuff to warrant another try. The real hero of the film is Francis X. Bushman, who runs away with the show as a burly detective chief. The heavy role is suavely handled by Cosmo Kyrle Bellew, son of the matinee idol of other days, a recent graduate from the stage.



THE SHAKEDOWN

HERE'S Carl Laemmle's surprise package of the year. Making a modest bow without any superlatives attached to it, one of the first big productions of a former director of westerns, it packs more suspense, wallop and entertainment into seven reels than anything in recent memory from the Universal academy. young Swiss who directed it, establishes himself beyond question as one who is going to be heard from in a big way. He has injected a degree of intelligence into a fight picture which one would not have degree of intelligence into a ngmt pecture which one would not interest thought possible. Here, actually, is a new angle on the time-worn theme of the bad boy who makes good and wins his mate via the knockout-count-of-ten route. James Murray contributes a fine performance in the principal role, and the rest of the cast are everything that they should be. Don't miss this one, folks.



ISLE OF LOST MEN

NOTHER of those South Sea Island yarns, featuring the stranded white gal, the conveniently ship-wrecked hero, the domineering that, there is some interesting, virile action, including a ship mutiny; numerous days adrift on the ocean without food or water and a harrowing escape through vicious fist fighting. Tom Santchi was the only name that we recognized in the cast. The story might well be a remanent of one which he made during those early days when Tom and Hobart Bosworth were competing for space in the first pictures. It's really a waste of time to go see it but it pulls on our heart cords not to recommend it because everyone puts so much

Current Pictures!



THE CANARY MURDER CASE

THIS is a rather more plausible and cleverly worked out mystery story than most of the shrickies we are called upon to shiver through these days. This is partly due to the author, S. S. Van Dyne, who writes his detective tales by mathematical formulas, partly to an exceptionally adroit cast, headed by William Powell as the society investigator, and Louise Brooks who suffers a strange fate for the heroine of a movie by being murdered in the first reel. The Tuxanzy," a gold digging chorus girl, si discovered strangled in her luxurious apartment. There are chees—too many of them, and suspects galore. It turns out that there are at least five men who suspect safely. The support of the suppor HIS is a rather more plausible and cleverly worked out mystery



THE LAST WARNING

THE LAST WARNING

MYSTERY picture without sound is like ginger ale without gin. It simply hasn't any kick. With the accompaniment of screams, dull thuds and sepulchral groam. The Last Warning' may possibly blossom out into a thriller but as I saw it, with the spoken dialogue made into frequent and tedious titles and the only sounds an occasional bang furnished by the orchestra, it was poor entertainment, despite the fact that the star and director were the same that made "The Cat and the Canary" one of the best mystery pictures ever made. This tale is laid in a haunted theater. Trap doors yawn, panels slide, ghastly hands are thrust from the wall, two murdes tear down the theater and build a skyscarper in its place. Personally, I prefer the old-fashioned kind of ghost who wears a white nightie and says "woosh-woosh." Laura La Plante has nothing to do except look terrified and beautiful, which is not by any means the limit of her accomplishments. John Boles, Montague Love, Roy d'Arcy and Flora Finch complete a good cast wasted on a poor story.



A WOMAN OF AFFAIRS

 $m{P}_{ ext{Gilbert finds a full dress suit hampering to his style of love}}$ making. At any rate, something was missing in the high-powered scenes where he and Greta Garbo show what sex can be at its best. The tempo of this picture, adapted with a weather eye on Will Hays from "The Green Hat," is decidedly slow and episodic. The locale from "The Green Hat," is decidedly slow and episodic. The locale jumps disconcertingly from England to the Continent and back. A great deal is said by all the characters about "honor," a virtue which gets everyone into trouble. Diana Furness, the heroine who has "a gentleman's honor," allows her own reputation to be tainted in order to save her brother's hero-worship for her husband who "dies for decency" instead of "for purity." In other words, he commits suicide because he is about to be arrested for embezzlement, instead of because he has "loathsome disease" as Michael Arlen had it. for acting. Lewis Stone, Hobart Bosworth and Dorothy Sebastian manage to look and behave like well-bred people.



ENHANCED by sequences gorgeous in the colors of nature, and the presence of Richard Dix in the title rôle, "Redskin" emerges satisfactory, il undistinguished, screen netertainment. The difficulty develop the few situations offered by the plot. Lacking colie quality, more, nevertheless, might have been made of the theme concerning the Indian youth seized from his tribe and forcibly educated by the white man only to find himself outcast by both races. Dix, the "Vanishing American" of another movie season, is an ideal Navajo sachem, And he makes the most of the modest historious opportunities and the season of the well indeed. But it remains not 1 min 3 measures, to repeat former seprent's wisdom when it comes to picture stealing, to repeat former larcenies by packing this one safely away. By far the most interesting element is the background; the breath-taking splendors of the desert, the enchanted mesa of the Pueblo Indians, and other scenic grandeurs have been captured by the camera in color photography.

Re



THE irrepressible Colleen Moore a A she is by not being repressed until around her at the end of reel seven. She point and some relation to the story. believe that a girl without experience to get some experience of life, and she s terms as a refer as the mist to make its inter-gang shooting, which Colleen think her, is a little gem of farce-comedy that a others can afford to miss. This is the sort make nothing else but. If better farce-co-A. Seiter will make them. And when he m



in shows us how irrepressible ntonio Moreno puts his arms is funny, as always, but gets fact that her fun has some ince we can make ourselves rould get the lead in a new 's cute, we can settle down checks in at a tough hotel ats it where the bottle gets cangster pictures, this one a of the subject. The big s is a put-up job to scare either Moore fans nor the of picture Colleen should medies are made, William



THREE WEEK ENDS

ELINOR GLYN who started Clara Bow's care that she had It is responsible for this story. to be that Bow fans like a whole lot of Clara in a pic The plot is hand-tailored to fit the star and runs the gamine (showing her possibilities. There is crara the gamme (showing her) Clara in society garb (showing her sex appeal), Clara as (showing practically everything). The plot is, as the tital indicate, somewhat disconnected and deals with the adventure indicate, somewhat disconnected and dears with the adventional little tenement girl who dances at a night club and prays to millionaire. Harrison Ford plays the wealthy young man we weakness of itty show girls and Neil Hamilton furnishes a clear with the property of the characterization as the delightful but impreumous young mains agent who tries to sell Harrison a policy and mingles his sales with upper cuts to the jaw. But after all, the plot of a Bow pio is—Clara. She may be brushing her tech or undressing or fait love or shedding tears—who cares! She is worth watching:



NTERTAINMENT all the way through mind you. But serving nicely to provid Victor McLaglen is the star, and as boss of hold, he laughs and loves his way into man only his brawny biceps extricate him. There fumed siren in the comely person of Claire Winton is the girl who awaits her man on t Of the two, Jane is best. Though in all truti-slipped up in each of the feminine charact with his great warmth of personality, that inf the physical charm of the man, has things Clyde Cook steals the picture with a gum-pa dance that has the customers rolling in the good, but he's never been quite as funny McLaglen's Cockney shipmate. His re-Campbells are Coming" when a husb and or

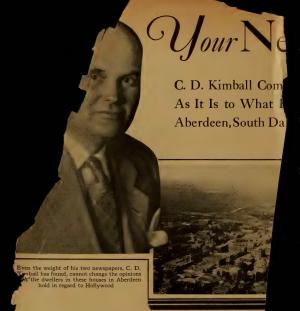


Nothing pretentious, an enjoyable evening. a scrape from which is, of course, the per-Windsor. And Jane e docks of Singapore. director Blystone has ctious smile of his and all his own way until hed concertina and a sles. Cook is always he is in the rôle of d rendition of "The



NOISY NEIGHBORS

THE Quillan family, late of vaudeville, offer a particularly mourn-THE Quillan family, late of vaudeville, other a particularly monat-ful exhibit as their first ling in the movies. A stupid and illogical story, shoddy direction and ungrammatical sub-titles do nothing to place the doubtless worthy Quillans very high in the screen firma-ment. In any event, it is difficult to see why any of them except ment. The property of the study Hell. In any event, at is diments to see why any of them excelled. Eddie, who has already won his celluloid spars, should find it necessary to leave the nucleville stage, where it is said they were doing nicely. Eddie has two moments in the picture where his personal charm is able to register; Theodore Roberts and Alberta Vaughn have one fleeting moment each. Jeannette Loff appears for about seven seconds and causes one to wonder why they didn't give her the Russell Simpson seems as doubtful as is the audience whether he is supposed to be a menace or a comic. A tormen sire to know how conjurers pull rabbits out of hats is the c Better to stay home and put up with the real thin Neighbors" on the screen.



Call New York the most frantic, London the foggiest, Paris ne gayest city in the world, if you will. But Hollywood stands alone in its claim to being the most

discussed.

There is a prevalent opinion, of course, that life in this little town, which is at once the son and the parent of Los Angeles, is just one long whoopee after another. But this has been contradicted so emphatically that if you

take Hollywood's protagonists at their word, the only sound audible out there is that of church bells, and philharmonic

Naturally, neither the first nor the second statement is a true one of Hollywood. The town, like a tree or anything else in nature, or anything that is a product of that product of nature, man, isn't either soot-black or bath-tile white: it's colored. And there's more than one hue in the picture,

But who can give you a true picture—or who, if you are given such a picture, can you believe?

Most likely, some one you know. For word of mouth reporting, like word of mouth advertising, is the best of all. You'll believe a friend's guess where you won't believe a

You'll believe a triend's guess where you won't believes strange expert's printed report.

For that reason, MOTION PICTURE has sought out a friend of yours, a neighbor — provided you live in one of the Dakotas, more particularly in South Dakota, and still more particularly fryour home is in the town of Aberdeen. And it has asked him to give for you a true picture of Hollywood, as it is. He knows what you think it is, for he's from Aberdeen and he's in Aberdeen a good bit of the time. And so he can tell you things that he knows you'll want to know. He can compare what he used to think with what he thinks now of Im capital. And inasmuch as what he used to think, as Aberdeen, should correspond roughly with what, native of Aberdeen, used to think, his story should

larly to the point. of course, is only one of a series. It's for But in the course of the series every

state in the Union is no matter where you getting the real, hor community in Amer

AYBE or Hollywoo on Sunda her cheek siree; not on your. where the boys ar actors worse. If it tecting them, the v jail long ago. Tha

C. D. Kimball to town felt about Ho beautiful apartmen border of the mali ten years or so he Aberdeen's two larg and The Morning making trips out to mistaken impressio takes all his preac salt and waits pati

"The Arbuckle years ago left explained Mr. Kim iovial fellows you

would e

ghbor

ares Hollywood is Home Town, kota, Thinks It Is



oing to be covered, so that eventually, live, you'll have the opportunity of ne-town low-down on the most vivid ca-from What Your Neighbor Says. -Editor's Note

ange-blossoms do look beautiful in d, and maybe actors do go to church vs, but Aberdeen's got her tongue in and doesn't believe a word of it. No, life. Hollywood's a wild, wild town, d girls are naughty and the movie weren't for Will Hays out there pro-hole community would have been in e's Aberdeen's story, and she's going

d me all about the way his little home llywood one evening as we sat in his at the Kenmore Clinton, right on the gned community itself. For the past has been the owner and publisher of est newspapers, "The American News" American." And for years he has been b Hollywood and trying to correct the n of his own home town. But Aberdeen hments on Hollywood with a grain of ently for a new scandal to break out. and the Taylor scandals of several indelible impression back home,

ho is one of the most regular and er want to meet. He's as



BY WALTER

broadminded and tolerant Somewhere around middle a a firm handclasp. Personally are O. K .- even as do the automobile people or the hair that a pretty little town like thought of in other parts of "On the surface, it's a harmles

"That's the real trouble w town with a big town reputat pens here is magnified out of pr As a name, it is classed in the and Paris. If a man is murde towns, the world shakes its he could you expect in a town of But let one of Hollywood's hi break from the straight and narro suffers. They're all branded; it r

PER CAPITA F.

HOLLYWOOD has more fam find anywhere else. Even with There are hundreds of people here

Highlights in Mr. I Comment:

Hollywood's worst knockers a

men. Women out there dress con they must be noticed.

Movie actors are shrewder i would think.

You can't make a small-town

wood is anything but bad.

Wrongdoing in Hollywood loor town itself is so little. Hollywood doesn't want to ch tation.



Simple in design and distinctively Am in Aberdeen, where the city's officis



who is winging her way high ies of favor. "The Madonna ue A" is Dolores Costello's renture. This scene apparentaken where that thoroughfare crosses Canal Street

7 he Lowe-Down on the Talkies

They Are For Everyone Concerned, According To Eddie, Very Good

By DOROTHY MANNERS

TITH the talkie panic in full swing, Hollywood is more like a psychopathic ward than anything else. The patients who aren't actually raving are having their voices cultivated. The diaphragm is becoming more important than the waist line and all the boys and girls who can't sound scorn like Ethel Barrymore or a pipe-organ are sitting around in corners staring morosely at their torn-

In the very midst of this bedlam Mr. Edmund Lowe, alias Eddie, dropped off into a gentle snooze in one of those easy chairs at the Athletic

Club. About him, be-muddled actors wandered about muttering "ah-ah" and "me-me" in good Vitaphone pronunciation. But Mr. Lowe snoozed on.

"Eddie," said his press-agent, gently tapping him on the shoulder, "we are here for lunch."

Mr. Lowe blinked. He politely stifled a yawn. Then he leaped to his feet quickly. "So sorry," he apologized, "but it always makes me sleepy to study lines." He thumped a stagy-looking blue manuscript that was his spoken part in one of Fox's new Movietone numbers. "Just like being back on the stage." Then, "What's that funny noise?"

We went on into lunch. It was only the actors chorus-

ing "ah-ah-me-me.

"I'LL tell you," said Eddie, "this new sound effect is the most important development that has hit the screen since Griffith took the first close up. It's tremendous. It's going to revolutionize this business. It's—"
"The bunk," I rudely interrupted. "I like my movies

Eddie shook his head. If he had been the type, he would have probably said "Tut, tut," or "Don't be a donkey," or something like that. Instead he said, "Now don't be like those people twenty years ago who said the horseless carriages would never be practical. Now that this marvelous new improvement has come along, we have to realize that the movies have just gotten out of the horse-andbuggy era. It is actually old-fashioned and limited not to



welcome these various phones. At least give them a trial." "Oh, I guess so," I admitted just in the right tone of voice to let him know I wasn't convinced at all. "But they

sound so squeaky and weak. "Naturally. But they will improve. Can't you remember when films used to be flickery and muddy. People used to say they ruined the eyes. Now look how smoor and perfect photography has become. We must allow

improvements in sound as well."
"Maybe so," I replied dubiously.

"And it isn't going to stop with sound," Eddie went fully warmed to his part in the debate. "The next they will be the perfection of natural colors on the screen. Before the little movies reach their peak, they will be miniature theaters with color, sound and art.

SILENT STARS ARE NOT DUMB

"HAT gave me an opening to say, "But then they will

THAT gave me an opening to say, "But then they will be competing with the legitimate drama."
"Pooh," said Eddie. "What of it? Personally, I think it will be just the other way around—the theater will be competing with the movies. Movies will win because they are cheaper and reach more people at popular prices.

I couldn't think of a comeback for that one. So I switched to another angle. "The talkies may be all right for you and Conrad Nagel and the Barrymores and others

The Celluloud Drama

OF TALKING PICTURES SOME PREVIEWS



THE DIPLOMATS

THE Diplomats are Clarke and McCullough in a Fox two-reel talking the control of cigar and wisecracks his way into the secret service of the little kingdom cigar and wisecracks his way into the secret service of the intie kingdom. His curious and somewhat censorable mission is to estract a political His curious and somewhat censorable mission is to estract a political to achieve this ecop. Clarke makes overtures to the G. D., during which process he dances the Brooklyn Shake with her. You'll shake when you see that bit if you have any reflex action. It's a riot. He likewise induces her to shinny a chandelier and other gymnastic feats. The coy, Grand Duchess thinks she is reducing. She is amorous and skittish. She does reduce, by one document. The Kingdom is saved.

INTERFERENCE

THE first of Paramount's audible photodramas, this one attains a greater degree of dramatic dignity than has been evidenced in the "talkies" thus far released. It is a faithful rendition of the stage play performed by as highly competent a cast as Hollywood can assemble It at once epitomizes both the strength and weakness of sound films as they exist at present. To a great extent dialog replaces action. Thus to an audience schooled to visual rather than aural entertainment. Voice and sound reproduction is excellent. Almost too excellent. It is doubtful, for instance, if the scratching of a pen on paper would so fill a room with clambr. In presenting the production on either coast Roy Pomeroy's development of "Movietone" sound reproduction is utilized. Too much praise cannot be bestowed upon the players. The consensus is that William Fould deserves first fuention. He, Doris Kenyon and Clive Milliam fould deserves first fuention. He, Doris Kenyon and Clive Milliam fould deserves first fuention. He, Doris Kenyon and Clive State of the control o



GANG WAR

HERE are so many combinations these days of silence and sound I that it shouldn't be surprising to learn that "Gang War" is first all-talkie and then part-talkie. In a spoken prologue, two newspaper eers; and the story that one of them uncovers is then related in regular payer and Olive Porden a dancer; and machine-guns and other weapons punctuate the action regularly, there's plenty to hear as well as see. It's good entertainment, from and including the prologue. The players in the spoken introduction, Lorin Baker, Jack McKee and Mabel Albertson deserve as much praise as the principals in the later action.



THE GHOST TALKS

HIS feature length talkie from the Fox studio introduces two new THIS feature length talkie from the Fox studio introduces two new players to picture fans, a pretty but rather colorless young Chicago stage actress named Helen Twelvetrees and a juvenile from Broadway to the leading roles and the product of the named Charles Eaton. Although these two have the leading rôles and were imported from the stage on the theory that the talkies demand players trained to speak lines, Earle Foxe and Carmel Myers are feapayers trained to speak lines, Earle roke and Carnier Myets are rea-tured in the billing, and prove to lave even better voices than the stage recruits. The plot deals with a youthful hotel clerk who is studying detective methods by mail, and a girl who has inherited a haunted house. Two separate bands of crooks are after the "papers" hidden in nouse. I'vo separate bands of crooks are after the "papers" hidden in the house, and these with a colored consely team provide plenty of trouble of making their picture characters talk, they should provide better lines for them to say. The dialogue in "The Ghost Talks" is hardly worth the real effort it is to understand it for audiences accustomed to silent pictures. The sets seem somewhat cramped—perhaps



hopping with Billie Dove

FIRST of A SERIES Revealing the Practical Dress-Secrets of Famous Actresses

By MARIE CONTI

HAD always wanted to go shopping with a star. I had heard so many tales about their experiences with the yearning little shop-girls who wait upon them. Clara Bow once told me that she always shops incognito. She likes to try new places where she is unknown. One day, perhaps three months ago, she went into Los Angeles to buy some knicknacks. The girl who waited upon her could not refrain from staring. Soon three or four other clerks were crowding before her from behind the counter. Finally, one of them exclaimed

loudly, "Do you know that you could double for Clara Bow? Your hair is a little darker and Clara is a little heavier, but you look remarkably like her." Clara thanked them courteously for the compliment, made her purchases and departed, happy that she had avoided recogni-

I should estimate that ninety per cent of the stars have the same attitude toward their shopping problems. I dropped around one morning to pay my respects to Billie Dove. She was just leaving for the downtown store district. "Come along with me. I like to have someone go with me because if people do recognize me they are not so likely to say anything."

SHE was on a peculiar mission this

so often have to go out in the morning and then go directly to luncheon and bridge or some other afternoon entertainment that I just decided I'd design a costume which could be worn in the morning, fixed up a bit and worn right on to the afternoon affairs without my having to go home and make

changes. So I designed this outfit, had my dressmaker create it and now I am going out to buy the accoutrements,



morning costume into one quite suitable for afternoon or informal evening wear

put them on and see how my double costume works. How do you like it? It looked clever enough to me to be worn as an afternoon costume without any trimmings. Fashioned of black velvet with a plain circular skirt, a cape coat and a smart tailored blouse; black gloves, a semi-tailored

felt hat; flat-heeled shoes of black kid and a tailored bag to match the foot

"I always go to shop where I am well known so they don't make any fuss about me. There are four or five stores in Los Angeles which I simply will not enter because the floormen and salesgirls come rushing over and say, 'May I show you a new rug, Miss Dove? We have some lovely new hats-.' When I go shopping I know what I want and I like to be treated just as any other woman who goes out to buy for herself or her family.

THE DRESSIEST

BILLIE did know what she wanted. We went first to the flower department. "A morning costume doesn't need a flower, but an afternoon outfit must have one," sh remarked. "I want something in white, small and rich, she ordered. "Black and white are always a chic combina-



In the topmost picture, Alice Hollister and again, in the one below, between Harry Mil lard and Anna Q. Nilsson. On either sidof Charlie Murray, next below, are Fred Kelsey and Tully Marshall. The girl in the center, just above, is Norma Talmadge; and at the right Del Lord, Billy Bevan with Keystone girls

to make and I got ten dollars for my work and five dollars for the

Days When

Was Three Dollars A Day Was Timid

Five dollars for an hour's work and ten dollars for two

EVERY GIRL NAMED MAY

SEVERAL years later, Vitagraph paid a little high school girl forty dollars for a story. They didn't know she was so young, as the story sounded mature and was sent by mail. A month or so afterwards, the little girl—who is now the well-known scenarist, Agnes Christine Johnston-came to this studio armed with another story and looking for a permanent job. This time they paid her ten dollars, although the young Agnes had a shrewd idea the usual price was twenty-

"Scenarists were first asked if they could type, be-cause the producers didn't want to waste money on secretaries, "said Miss Johnston, in talking of the early days. "We were also informed that in writing stories for the screen, all the heroines must be named May, the heroes Ioe, the other girl and man Sue and Bill. You can see what we were up against. One day, May had to be a flighty, flirtatious young person; the next the same May is a gentle, brave, suffering soul; and the day following an embittered outcast

Another thing they used to do was to rush a cameraman and two leading actors over to the scene of a big fire or a wreck or a blizzard; let them do whatever occurred to them on the spot and then run the resulting Pat O'Malley bears out this statement, as he re-

ceived his first big chance through a like occurrence.

T WAS working for Kalem in Jacksonville, Florida, and had never had much of a part. On this particular day, they were making a society pic-ture. I wasn't even in it, but was hanging around, dressed in my old cowboy boots and army trousers. Suddenly somebody yells out there's a big fire in a lumber yard across the river. Everybody jumps into a speed boat and makes for the opposite shore, and on the way the director tells the leading man he'll have to dash into the fire and come out with 'the papers' in his hand You see they knew they'd have to write the story afterwards, but it'd be pretty safe to say there'd

be some mysterious 'papers' in it. "When we got there, we found there was a road from the dock between two huge piles of lumber, but both piles were burning and the smoke and flames were fierce.





His Accustomed Accoutrements

You must not think that Barry Norton has gone tango in clothes as a first step toward becoming another Valentino. He has arrayed himself thus merely to feel at home, for he comes from the Argentine



FIVE DOLLARS

14 oz \$1.00 14 oz. in Metal Case, \$1.50 15 oz. . . . \$2.00 UNimant is created in

"L'AIMANT" COTY

LES POUDRES

ALL COTY DDEURS Str 90 - Double Size \$1.50

ploriously new — magically seductive,
Parfum L'Aimont holds the subtle secret
of magnetism the swift power to stir
all desire. COTY Face Powders,
as well as other lovely toilette
essentials are created in
this matchless odeur.



THE CHOICE OF THIRTY MILLION WOMEN

Created in nine true shades for individuality

COTY, INC., 714 Fifth Avenue, New York

She's a Polly Good Fellow

The Best Beloved Woman In Hollywood Deserves To Be

By DOROTHY MANNERS

OLLY MORAN is everything to Hollywood that Texas Guinan is to New York—minus the cover charge.

She's a great, great girl, as they say over the radio; and next to Joseph Schenck she is probably the most popular personage in studio circles. And Polly is a personage. She sees all, knows all, goes everywhere. You'll find Polly right in

among the corsages at anybody's party. Her quick tongue, her Rabelaisian bon mots, her hearty

laugh, are as sought after as a broad a in the talkies. Lately, Bill Haines has been beauing Polly around to the five-dollar openings and other gardenia events, and the com-bination of Polly and Bill in one of their impromptu skits is just too killing

They do take-offs that make Elsie Janis look like an amateur. You ought to see them do their Elinor Glyn. Or their Cal Coolidge. Or their English nobility. Marion Davies just rolls on the floor. Even Norma Talmadge drops her mantle of dignity to

One day a certain somebody with a lor-One day a certain somebody with a lorgentee over her nose said to a big star, "Why do you have Polly Moran to your parties. She's a bit vulgar, don't you think?" The big star didn't bat an eyelash. "I never think—about people I love," she replied with a good-sized icicle on every vowel. And that was that. If Polly is vulgar, so is the Orpheum. And the heart of humanity.

HER COARSE KINDNESS

SOMEHOW, Polly is never too vulgar, or too busy, to drop for kids, or to appear in benefits for kids, or to remember people's birthdays. She back-slaps fellow players out of their troubles and when they need a little more encouragement than a back-slap she's the first to go down in her pocket book.

I guess Polly must be somewhere about forty-two or three years old, and she's crowded those years with more hard living, and laughs, and busts on the nose than most people crowd into their full span. She's as Irish as Paddy's famous porker. You can't talk to her for five minutes without getting that rich humor and spiced accent. She wears her hat on the back of her head and drags on cigarettes like a man. At times of any sort of campaign or a charity drive, Polly is the first to tack on a button. In the recent presidential election she was loud in the praises of her particular candidate. "I should have been a soapbox orator," she insists. "I'm never so good as when I've got a bunch of people to yell ac.'

(Continued on page 115)

From grand to grind operas has been Polly Moran's course. At sixteen—just above—she sang with the Columbia Opera Company of Chicago. In the center, in a screen comedy rôle; and at the top, as

MOTHER ... DON'T BE QUAINT

MILLIAMS of daughters are teasing mothers back to youth
—slamming doors on the quaint ways of the nineties. One
by one the foolish old drudgeries and discomforts pass.
Living becomes easier, more pleasant—maibly modern.

An example of this modern trend is Modess. Modess has three vital superiorities—it is really comfortable, can be disposed without danger of clogging and is an effective decoderant.

Its comfort is almost unbelievable, the first time you try it. Modess is graciously soft, yielding, conforming. The filler is not in stiff layers but is a fluffy mass like cotton—an entirely new substance invented by Johnson & Johnson, world's leading makers of surgical dressings.

The sides are smoothly rounded and the specially softened Johnson & Johnson gauze is cushioned with a film of downy cotton.

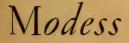
The deodorizing efficiency of Modess has been proved by laboratory tests to be higher than that of other napkins.

We are sure that you will be delighted to have discovered in Modess a napkin without fault—infinitely more comfortable, safer, more deodorizing and truly disposable. Since it costs no more, why not try it? It may be bought at most good stores.

Johnson & Johnson



MODERNIZING MOTHER . . . Episode Number One





SO INFINITELY FINER



More Than The Whole Show Lupino Lane Impersonates The Audience, Too

3 minutes twice a day for teeth ... that is ample to protect the beauty of your smile



TODAY, practically every woman knows that to preserve youthfulness and charm, it is health that must be guarded. So they pay strict attention to details of diet. of exercise and (as they believe) to mouth hygiene.

Unfortunately, the old-fashioned method of brushing the teeth with a "good cleansing dentifrice" has been proved inadequate. That is why so many people suffer from tooth decay and gum irritation in spite of faithful care. Think of it! To lose beauty and perhaps health, not through neglect, but because of erroneous, old-fashioned practices.

This is the danger

The trouble is that while ordinary brushing is fully effective as far as it goes, it does not go far enough. For no tooth-brush can reach into all the pits on the grinding surface of your teeth, or between your teeth along The Danger Linethe tiny V-shaped crevices where teeth and gums meet. As a result food particles collect there. They ferment. Acids are formed. Unless these acids are neutralized. they cause decay or dangerous gum infections such as pyorrhea.

Since mere brushing alone cannot protect you fully, your dentifrice must by containing a trustworthy antacid.



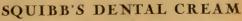
Squibb's brings protection

Squibb's Dental Cream contains more than 50 per cent of Squibb's Milk of Magnesia, long recognized as a safe, effective antacid. When you use it, it not only neutralizes the acids at The Danger Line, but enough remains there to protect your teeth and gums against acids for a considerable time after use.

Why should you be content to entrust your teeth and health to a dentifrice less certain to give full protection? The use of Squibb's Dental Cream for three minutes twice a day is ample to guard your health and beauty against the dangers of tooth decay and gum irritations. As an additional precaution, visit your dentist twice a year.

You'll find Squibb's Dental Cream mild and delicately flavored. Children delight in it. Get a tube today. Use it on the gums with a soft brush, It will keep them in healthy condition. It contains no grit, astringents or abrasives. Nothing that can hurt the most delicate tissues-only the finest cleansing ingredients and Squibb's Milk of Magnesia. At druggists-40 cents a large tube. E. R. Squibb & Sons, New York. Manufacturing Chemists to the Medical Profession since 1858.

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The "Priceless Ingredient" of Every Product is the Honor and Integrity of Its Maker

Your physician, your dentist and your druggist will tell you that Squibb's Milk of Magnesia, from which Squibb's Dental Cream is made, is the finest you can buy. It is pure and pleasant to take because it has no earthy taste. Its unsurpassed antacid qualities and mild laxative action make it also truly valuable in promoting proper alimentation.

RED-HEADS



Janet Gaynor, Fox star, says: "Lux Toilet Soap makes my skin feel so soft and smooth!"



Clara Bow, Paramount-"Lux Toilet Soap keeps the skin so lovely and smooth."



Joan Crawford, M. G. M .-"Lux Toilet Soap is lovely for keeping the skin smooth."



Nancy Carroll, Paramount-"Lux Toilet Soap helps keep one's skin so very flawless.

Blondes ~ \cdots such

yet all screen stars

Nine out of ten screen stars keep their skin lovely with Lux Toilet Soap.

AN exquisite velvety skin is any girl's greatest charm, and for the screen star it is all important, leading motion picture directors say.

"I don't know a single girl without really lovely skin who has won enough of the public to become a star," says William Beaudine, director for First National.

"Exquisite smooth skin is the all-important asset of the star who must face into the glaring lights of the close-up," Joan Crawford explains.

The next time you see any of these lovely screen BRUNETTES

BLONDES



Marion Davies says: "Deliciously smooth 'studio skin' is a great asset. I am delighted with Lux Toilet Soap.'



Esther Ralston, Paramount, says: "Lux Toilet Soap is excellent for keeping the skin delightfully smooth.



Bebe Daniels, Paramount-"Lux Toilet Soap is such a very great help in keeping the skin smooth and lovely."



Billie Dove, First National star, says: "I find Lux Toilet Soap delightfully pure and so very refreshing."



Dorothy Mackaill, First National, guards her beauty carefully. "Lux Toilet Soap is lovely for the skin," she says.



Anna Q. Nilsson, F. B. O. star-"Lux Toilet Soan is a splendid aid in keeping the skin smooth as velvet."



Lupe Velez, United Artists star, says enthusiastically-"Lux Toilet Soap certainly keeps my skin velvety."



Louise Brooks, Paramount star-"Lux Toilet Soap gives the skin the satin smoothness a star's skin must have."

Brunettes - Red-heads - widely varying types

alike have the vital appeal of smooth lovely skin

stars in a close-up, notice how smooth Lux Toilet Soap keeps her skin. "It gives my skin that beautiful smoothness I thought only fine French soaps gave," Renée Adorée says.

Nine out of ten screen stars are devoted to Lux Toilet Soap, and all the great film studios have made it the official soap for their dressing rooms.

The exacting screen stars can tell that Lux Toilet Soap is made by the French method. That is why it leaves your skin always so satin smooth. You will also like the way this white, daintily fragrant soap lathers so generously even in hard water!

AND BROWN HAIR



Evelyn Brent, Paramount star-"Lux Toilet Soap is so very pleasing and soothing."



Eleanor Boardman, M.G.M. star—"Lux Toilet Soap is excellent for the very smooth skin a screen star must have."





Mary Brian, Paramount, says: "Lux Toilet Soap is certainly lovely for keeping one's skin in perfect condition."

A few more of the lovely stars who always guard their skin with Lux Toilet Soap · · ·

BLONDES

Phyllis Haver—Pathé
Jeanette Loff—Pathé
May McAvoy—Warner Brothers
May McAvoy—Warner
Lois Moran—Pathe
Man Murray—Independent
Man Murray—Independent
Ruth Taylor—Paramount
Alice White—Paramount
Alice White
Paramount
Alice

BRUNETTES

Madge Belamy—For
OUTVE Barden—Ladoppendent
OUTVE Barden—Ladoppendent
Marie Prevast—Independent
Allena Pringle—Merro-GoldwaIrena Rich—Independent
Denoth Sebstatian—Metro-GoldLya de Parist—Columbia
Sally O'Nell—Tilany-Stahl
Alma Rubens—Independent
Virginia Valli—Independent
Virginia Valli—Independent
Anne Corawall—Christle-Paramount
Anne Corawall—Christle-Paramount
Anne Merro-Goldwa-Mayer
Barbara Beldord-Independent

Mae Busch—Independent Ivy Harris—Independent Kathleen Key—Independent Lucila Mendez—F. B. O. Barbara Worth—Universal

RED-HEADS

Mary Astor—Fox Sally Eliera—Mack Sennett-Pathé Merna Kennedy—Universal Marjoris Beebe—Fox Audrey Ferris—Warner Bosthers Dorothy Gulliver—Universal Marjora Beebe—Box Marjora Marjora Loy—Warner Brothers Blanche Mehaffoy—Independent Ethlyne Claire—Universal Doris HIII—Paramount Joedyn Lee—Independent Ethlyne Claire—Universal Doris HIII—Paramount Joedyn Lee—Independent Ethlyne Tair—Tathé

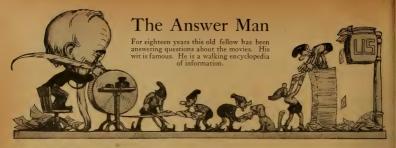
BROWN HAIR

Betty Monson—Warner Borthers
See Carol—Independent
Betty Compson—Independent
Louise Fasenda—Warner Brother
Doris Kenyon—Independent
Autor Brother
Mary Philiba—Universal
Estelle Taylor—Independent
Lois Willon—Warner Brothers
June Collyer—Fox
Antia Stewart—Independent
Lois Willon—Marner Brothers
June Collyer—Fox
Antia Stewart—Independent
Besis Love—Independent
Besis Love—Independent
Fay Ways—Paramount
Adms Ayres—Independent
Fay Ways—Paramount

LUX Toilet Soap

Luxury such as you have found only in French soaps at 50c and \$1.00 the cake . . . Now

IO¢



FRAN.—Marian Nixon was born in Superior, Wisc. Was educated in Minneapolis. She is

educated in Minneapolis. She is five feet one, weigh a top jounds, friend the picture is "Geraldine," Petu Jatest picture is "Geraldine," Pathe Studios, Gulver Gir, Cal. Was married to Joe Benjamin, puglist. "Gold Braid" was changed to "The Flying Fleet," Ramon Novarro and Anita Page have the leads. Monte Blue at the Warner Brothers Studios, \$842 Sunset Blvd, Hollywood, Lindon, \$842 Sunset Blvd, Hollywood, Lindon, \$842 Sunset Blvd, Hollywood, Lindon, \$843 Sunset Blvd, Hollywood, Lindon, \$843 Sunset Blvd, Hollywood, Lindon, \$844 Sunset Blvd, Lindon, \$844 Sunset Blvd, \$844 Su

IMOGENE GENT.—Barry Norton was born in South America, June 16, 1905. He is five feet eleven, weighs 145 pounds, has black bair and dark bown eyes. He is will be glad to hear from your address your will be glad to hear from your address your letter, Fox Studios, 1401 No. Western Ave., Los Angeles, Cal. Thackerry once said, "To love and win is the best thing; To love and lose, the next best." Cherr up.

WYOMING QUESTION BOX.—So you're from the wild and wooly. Hold those Drickoats, Nils Astrier was oorn in Malmo, Sweden, Jan. 17, 1901. He is six feet tall, weighs 170 pounds, has dark hair and eyes, His latest picture is "Dream of Love." Write him at the Metro-Goldwyn Studios, Culver City, Cal. Claire Adams, at Winni-peg, Canada. She is five feet four, weighs peg, Canada. She is not elect four, weigns 125 pounds, has black hair and brown eyes. Margaret Loomis played opposite Tom Mix in "Three Gold Coins." Gloria Hope in "The Texan." Pauline Starke, "The Untamed," also George Seigmann.

I'll answer as many letters in MOTION PICTURE as space permits and reply by mail to the others. Write your name and address and enclose stamps or addressed envelope. The Answer Man, Motion Picture Paramount Building, 1501 Broad-way, New York City.



no swan-song for Gary Cooper, considering the fan mail which puts

RAMONA JUNIOR.—Dolores del Rio was born in Mexico, Aug. 3, 1905. She is

mits five feet four and a half, weighs 110 pounds, black hair and eyes.

"Revenge" is her last completed picture. Send your note to her at the United Artists Studies, 1041 No. Formosa Ave., Hollywood. Cal. She had interviews in Sept. 1927. Mornov Picture, CLASSIC, Mar. 1927-Aug. 1928.

GRACE GAINS OF YONKERS.—That is Neil Hamilton's real name. His interviews appeared in Oct. 1925 Mortion Pre-TURE; Nov. 1925, CLASSIC, He is playing in "What a Night," Paramount Studios, 545t Marathon St., Hollywood, Cal. Nena Ouartrao plays in "Frozen River," starring Rin-Tin-Tin. Eleanor Boardman and Edmund Burns in "Ste Goes to War," United Miller Williams (1941 No. Formosa Ave., Hiller Williams). GRACE GAINS OF YONKERS.-That

WINNIE WINKLE.—Lloyd Hughes, Lucille Rücksen, Frankie Darro and Myrtle Stedman played in "The Judgment of the Stedman played in "The Judgment of the There are three kinds of people in the world—the Wills. the Wonts and the Cants. The first accomplish everything, the thrift fail in everything, Leslie Fenton is playing in "The Office Scandid." Pathe Studios. Culver City, Cal.

STATE STREET SADIE—Write Anita Garvin and Viola Richard at Hal Roach Studios, Culver City, Calif. ZaSu Pitts is playing in "The Dummy," Paramount



Sure is a "Dream of Love" when Nils Asther plays hero Judging from his mail, there'll be no danger of nightmare for him



"Adoration"- you said it! Billie Dove keeps right on increasing the quantity of fan mail and male fans, and



No popularity or beauty contest is complete without Dolores Costello. Fourth place for "The Madonna of Avenue A'



Buddy Rogers is last but not least. He's responsible for the new stamps the Post Office was hurriedly requested to get out

"Light a Lucky and you'll never miss sweets that make you fat"

Instead of eating between meals...
instead of fattening sweets...beautiful women keep youthful slenderness thesedays by smoking Luckies.
The smartest and loveliest women
of the modern stage take this means
of keeping slender... when others
nibble fattening sweets, they light
a Lucky!

Lucky Strike is a delightful blend of the world's finest tobaccos. These tobaccos are to asted—a costly extra process which develops and improves the flavor. That swhy Luckies are a delightful alternative for fattening sweets. That's why there's real health in Lucky Strike. That's why folks say: "It's good to smoke Luckies."

For years this has been no secret to those men who keep fit and trim. They know that <u>Luckies</u> do not cut their wind nor harm their physical condition. They know that <u>Lucky Strike</u> is the favorite cigarette of many prominent athletes, who must keep in good shape. They respect the opinions of 20,679 physicians who maintain that <u>Luckies</u> are less irritating to the throat than other cigarettes.

A reasonable proportion of sugar in the diet is recommended, but the authorities are overwhelming that too many fattening sweets are harmful and that too manysuch are eaten by the American people. So, for moderation's sake we say:—

"REACH FOR A <u>LUCKY</u> INSTEAD OF A SWEET."

"It's toasted"

No Throat Irritation-No Cough.

@ 1929, The American Tobacco Co., Manufacturers





A fit but hardly a fitting present were the house slippers Susan slipped to Neal. They apparently were designed for a man with two-way feet





Among Those Presents
Neal Burns Spends Christmas Mourning





Helena Rubinstein Cosmetics Proclaim the Artist!



Mme. Helena Rubinstein World-Renowned Beauty Specialist

For color, for texture, for staying quality, for wholesomeness, the cosmetic creations of Helena Rubinstein are unquestionably the finest in the world.

The Basis of a Chic Make-up

Beforegouapply your finishing touches, cleanse theskin with Valaee Pasteurized Face Cream—the soothing, revitalizing, protective cream. It molds the skin in beauty (1.00). Valaze Beauty Foundation Cream makes rouge and powder doubly adherent, doubly flattering. An ideal powder foundation (1.00, 2.00). Now your skin is ready for—

A Powder Masterpiece

Valaze Powder. Clinging, exquisitely textured, subtly fragrant. In a rich variety of smart and enhancing shades, Novena for dry skin. Valaze for average and oily skin. 1.50, 3.00.

It is essential that you visit Helena Rubinsteni's Salons at this trying time of year, so that your beauty may present a harmony of perfection—skin, contour, eyes, hands and hair all esquisite. Here you will receive the last word in scientific beauty treatments and expert guidance on home treatments and makeup. THE secret of a successful facial ensemble? . . . Make-up that is as perfect in texture as in color . . lipstick that lends satin smoothness as well as lucisious tone . . . rouge you can blend with ease . . . powder so gossamer it becomes one with the skin . . .

Such are the cosmetics of Helena Rubinstein. For they are the creation of one who is artist as well as scientist... one who for years has divided her life between laboratory and atelier... studying constantly to bless all women with the wondrous coloring of immortal beauties.

When you touch the new Cubist Lipstick to your lips, when you bring the glow of Red Raspberry Rouge to your cheeks, when you clothe your skin with the gentle fragrant radiance that is Valaze Powder, then you realize the magic that lies in make-up.

Ravishing Rouges

Valaze Rouges (compact or en creme) impart a luscious bloom that actually protects the skin! For daytime you will choose gay piquant youthful Red Raspberty and for evening, Red Geranium, the vivid, the provocative. For the conservative woman there is the subtle Crushed Rose Leaves 1.00.

The Magic Lipstick

Cubist Lipstick—Helena Rubinstein's newest cosmetic creation. Brings to the lips a softness, lustre and beauty rivalled only by the rate loveliness of its coloring. In two enchanting shades, Red Raspberry for day and Red Geranium for evening. To be chie one must have both. Smart, enameled cases, Golden or Black, 1.00.

Water Lily Vanities

are masterpieces of the jeweler's craft! Enameled in Jet Black, Chinese Red, Jade Green or Golden. Double compact 2.50, Golden 3.00, Single Compact 2.00, Golden 2.50.

Beautiful Eyes

Accent the Beauty of Your Eyes with Valaze Persian Eye-Black (Mascata)—instantly darkens the eyelashes giving them an effect of silky, soft luxuriance, Wonderfully adherent, yet does not leave lashes stiff or brittle. 1.00, 1.50. Valaze Eye Shadow [Compact or Cream in black, brown, green or blue] 1.00. Valaze Eyelash Grower and Darkener promotes luxuriant growth of lashes and brows. 1.00, 1.50.

Your Daily Beauty Treatment

Cleanse with Valaze Pasteurized Face Cream (1.00). Clear, tefine and animate the skin with Valaze Beautifying Skinfood—Helena Rubinstein's skin-clearing masterpiece (1.00). Brace the tissues and tiphen the pores with Valaze Skintoning Lotion (1.25). Complete treatment—a two months' supply—with detailed instructions (3.50).

If there are blackheads, conspicuous pores, wash the skin with Valaze Blackhead and Open Pore Paste Special (1.00). This unique preparation gently penetrates the pores, ridding them of all impurities. Use instead of soap.

LONDON Helena Rubinstein PARIS

8 East 57th Street, New York

Philadelphia, 254 South 16th St. Boston, 234 Boylston Street 670 N. Michigan Ave., Chicago 951 Broad Street, Newark

Back In The Days When-

(Continued from page 71)

The leading man, being old enough to know better, refused to try it and I begged to be allowed to do it. So they gave me his coat and I dashed up the road; in a minute I was out of sight in the smothering smoke. Of course, I was young and I wanted to make it exciting, so I stayed as long as I could breathe at all. Then I was so hot that I

came tearing out and ended my run by jumping off the dock into the water. 'Fine!' cries the director, 'But we didn't get the dive. I was feeling pretty important by that time, so I did it over again and swam around bit clutching the hit on the bright idea of pouring gasoline on the water and setting fire to it. Luckily for

me, the director still had a bit of sense,' FORTY MILES FOR FAME

LIKE Ruth Roland on her first day's grew up on the stage, but her favorite ac-tress was Mary Pickford. People used to say to her, "You look like Mary. Why don't you go in pictures?" So when Ruth came to Los Angeles to live with her aunt, she determined to try to get After losing two

old stage-manager friend of hers helped her find a place with Kalem as a leading wom-

an in westerns.
"I was so determined to make good and I didn't want them to think I was a piker so when they said the first day's work would be on location forty miles out, I offered to ride horseback with the rest of the company instead of driving out with the director and his wife," said Ruth. "I was wearing heavy woolen chaps. Forty-mile ride there, riding all day in the picture and then home at night. They had to lift me from my horse: all the skin from my ankles to my waist was rubbed off. But I wouldn't give in, I went to work the next day and every day thereafter until the sores healed.

A few months ago, when Edward Small was making "The Gorilla" for First National, two well-known old-timers, Charle Murray and Fred Kelsey, played their first scenes together. Charle Murray started with the Biograph back in 1911 and Fred Kelsey's first pirture was prode for the old-Kelsey's first picture was made for the old Reliance in 1910. Both these good troupers have appeared steadily on the screen ever since, so almost every day on "The Gorilla" set was a happy trip back along Memory

GRIFFITH'S THREE HACKS

"DON'T you remember" and "Didn't you use to?" they dexclaim joyfully. And Charlie'd tell about the time D. W. Griffith and his associates went into conference for two hours debating whether to go to the expense of hiring three sea-going hacks, because each would hold five people and that would be fifteen actors to pay, not to mention the expense of the hacks. And Fred would point out that when the call two people responded, seven of whom we

came for lunch on "The Gorilla" set, sixty of one cameraman, one electrician and one



There is nothing new or original in the habit of leading men of today choking Noah Beery. He's been famous for getting it in the neck for years. Here's Wallie Reid cowing the bearded beast in "The Valley of the Giants" years ago

Biograph players, Mary Pickford, Henry Walthall, Arthur Johnson, the Gish girls, Blanche Sweet, Mickey Neilan and Harry Carey. Mary and her mother and Mr. Walthall formed Charlie's first audience; he had come from the stage and was used to playing, so he was grateful when they drifted onto the set. Mary still speaks of the day when the kind Mr. Murray cured her aching head. She had been leaning against her



Her face was the company's fortune. Mary Fuller's picture was the Edison trade-mark

mother's knee, suffering intense pain, when Charlie motioned Mrs. Pickford to let him take her place and he gently massaged the ache away until the little girl fell asleep. Fred Kelsey's remembrances of Griffith were all of the days when D. W. had left

Were and the days when b. W. had let be being app and joined Reliance out west, "I'd been wanting to go-west-young-man, so when Jim Kirk-wood said he was go-

ing to California to direct for Griffith, I thought I'd like to go I was making fifty dollars a week as an actor, but Griffith said that was more than he could afford; and that anyway oranges were cheap out west and I ought to work and I ought to work
for less. So we compromised 'on forty
dollars with them
paying my wife's fare
after Griffith asked if
she could act; and how
about my baby who
was seven mouths old was seven months old when he was making 'Home Sweet Home' with Mae Marsh and ing a picture about home and no baby in it. 'My God!' says he, 'Home, sweet home without a baby!' Kel-

ere's Wallie Reid yeven says of the service sa

MR. KELSEY spoke of the farewell dinner given for Walthall when he left to join Essanay. All his fellow-players felt sad to see him go, yet the dinner was a gay

sad to see him go, yet the dinner was a gay affair of pleasant speeches and happy jokes affair of pleasant speeches and happy in the second of involving radio was produced in 1913. Dale Fuller will never forget her first day

on the Sennett lot when she sat from eight in the morning until four-thirty in the after-

in the morning until four-thirty in the afternoon waiting as patiently as possible for a
word with the important man. While she
waited, she saw velvet e-yed Mabel Normand
playing tricks on her fellow-players and a
thin little stick of a girl named Marie Pre"There was one girl on the lot named
Dora Rogers. It wasn't her real name,
because she was either Spanish or Mexican
with the most adorable accent you ever
heard," Miss Fuller said. "She worked
frightfully hard, but never got anywhere;
so finally she marched hersell over to Unital Rue, fresh from Paris. The Universal
(Continued on page 93)

Grow-Yes grow-Eyelashes and Eyebrows like this in 30 days

By LUCILLE YOUNG

America's most avidely nown Beauty Expert for fifteen years. Beauty Ad-

The most marvelous discovery has been made—a way to make eye-lashes and eyebrows actually grow. Now if you want long, curling, silken lashes, you can have them—

I know that women will be wild to but my new discovery to test. I want them to—at my risk. Doubt all you want to. It does seem impossible, I know. Everything heretofore has failed, But my search of years has at last disclosed the secret.

So now I say to women that no matter how scant the eyelashes and eyebrows I will increase their length and thickness in 30 days-or not accept a single penny. There are no strings attached to my guarantee! No "ifs," "ands," or "maybes!" New growth or no pay. And you are the

Proved Beyond the Shadow of a Doubt

Not just a few, but over ten thou-sand women have proved that my wonderful discovery works—proved it before this, my very first adver-tisement, appears. I have from these women some of the most startling print a few of them on this page. And I have sworn to their genuine-ness before a notary public. Please note the first testimonial—an amazing statement that my discovery actually produced hair on the forehead, as well as growing eyelashes and eyebrows. Every one of the women who have tried my discovery contrary all have been wildly en-

What My Discovery Means to Beauty

To fringe the eyes with long, curling, natural lashes—to make the eyebrows intense, strong, silken lines! Think of it. All the mysterious, although the control of the cont luring charm of veiled eyes, the witchery and beauty only one woman in a hundred now possesses in detected.

An Entirely New, Scientific and expenses and expenses is a poor substitute.

It helps, But what you really desire with all your Pears, I have sought my discovery—with all your plant in mewdons the housands upon businessed every pears. I have sought my discovery—with all your plant in mewdons the housands upon businessed every pears. I have sought my discovery—with all your plant in mewdons the housands upon businessed every pears. I have sought my discovery—with a long or the housands upon businessed with the plant in the plant



Now Eyelashes and Eyebrows can be made to grow. My new discovery MUST accomplish this, or its cost will be refunded in full. Over 10,000 women have made the test. I have the most marvelous testimoniais. Read a few here. I have attested before a notary public, under oath, that they are genuine and voluntary.

lashes and eyebrows. Now you can a discovery, found that the roots of the have this beauty—impart to your responsive to a certain rare incredient—loveliness this greatest of all single found that this ingredient must be applied

Results Noticeable in a Week!

In one week-sometimes in a day or two-you notice the effect. You merely follow simple directions. The evelashes become more beautifullike a silken fringe. The darling little upward curl shows itself. The eyebrows become sleek and tractable—with a noticeable appearance of growth and thickness. You will use of my discovery the allotted time. And there is instant beauty, too. for my discovery combines with its of darkeners. But it does so without messiness and artificiality. It gives the effect, but itself, cannot be

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Screen Stars, Actresses, Society women and professional beauties please note. You are vitally stressets in this discovery.

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All the Brothers Were Valiant

(Continued from page 33)

ash had fallen on the last vest they had mapped out their plans for making a new fortune. Having just lost the savings of years in the cinema business, they might conceivably have decided to go in for oil stocks or horse racing or something similarly safe. But motion pictures were their racket In a bookstore window they passed were

piles of Ambassador Gerard's book, "My Four Years in Ger-many," which was making a sensation at

would clean up,

"All we have to do," said Harry, "is buy the picture rights, hire some good actors and road show it." "Let's go," cried the four Warner

Brothers, who had just lost their last cent. They were back in the picture business again, having been out of it exactly the length of one Havana perfecto with a gold bard This started out to

be the story of Jack Warner, youngest of the family, but any story of one of the Warner Brothers is the story of the four of them. Like Lind-bergh, none of them ever uses the word

We think so and so." rer, who died suddenly last summer, is still included in that loyal family "we." His brothers speak of him without the dreadful finality of the past tense. There are still four Warner Brothers.

IN EACH OTHER THEY TRUST

HERE is something old-world about this loyalty to the family clan, something communistic. Perhaps Benjamin Warner, the Polish shoemaker, and his wife who emigrated with him to America, instilled emigrated with him to America, instilled this solidarity of interests into their chil-dren. At any rate, the word "mine" was never heard in that household. Everything from a toy to a coat was "ours." The father pawned his one fine possession, a watch and chain he had brought with him from Poland, for a family bicycle. It is only within the last few years that the Warner Brothers have bothered with the details of legal partnership. They worked up together from nickelodeons to a motion picture busi-ness worth millions, they made and lost several fortunes on the way up without a single legal document to show who owned

In Sam Warner's will, after provision was made for his wife and baby daughter, the made for his wife and baby daughter, the remainder of his fortune went to his brothers. "For," the document says sim-ply, "the Warners always stick together and trust each other." This mutual admirain 1902, a traveling tent cinema show went broke in the small town of Youngstown, Included among its assets were

several rolls of tickets printed in red and gold. One of the kids, hanging around the stranded show, looked upon these resplend-ent tickets with eyes of desire and panted home on a run to tell his brothers, that could be bought, together with a tentonly a little torn-and a movie projection

A plant which has proved hardier than Hollywood ever thought and which is flourishing today even beyond the dreams of its cultivators is the Warner Brothers' Studios on Sunset Boulevard

machine-that still went-for the insignificant sum of two hundred and fifty

The three elder boys all had jobs. But even in those early days they had a marked prejudice against working for other people. Sam, who was a man-of-all-work in the local amusement park, brought out his savings; the others emptied their pockets, the father of the family was called in—and the first Warner Brothers venture into the field of motion pictures was launched. The picture they showed the towns about Youngstown was "The Great Train Robbery." One of tickets at the door. Sam ran the machine and Jack sang to the illustrated songs in a

"We've never left the business since," says Jack Warner with the flashing smile that has always been just as ready when Hollywood joked about their struggles, "Of course, in those days they had to keep yanking me away from the show to go to school. Motion picture producers don't have to know much, y'know, but they've got to learn a little. In 1903 we ran a store show in Newcastle, Pennsylvania. It was next door to the undertaking parlors, so we made a dicker with the undertaker to rent us his chairs when he wasn't using them. Days when there was a funeral the audiences had to stand up to watch our pictures

Twenty-five years ago motion pictures were the pariahs of the amusement world. Real actors scorned to work in them. Theatrical magnates refused to take them seri-ously. "They're just a novelty," they said, "they won't last."

There were four people who thought

differently: Harry, Sam, Albert and Jack Warner believed in the future of these splotched, blurred, flickering movies. They were willing to back up their belief with their time, of which they had a great deal; and their money, of which they had very little. They were the first to conceive the idea of

odeons in their vicinity begun to make money from the Duquesne Amusement Supply Company, the pro-ducers decided to disand put them out of

In 1909 the brothers emigrated to New York with the high idea of becoming producers themselves. They announced themselves as "Warner Features," the first independent motion picture com-pany, and began to buy up and distribute fan odd medley of pictures featuring Valentine Grant, Marian Leon-

companies went in those days. Jack came to California two years young producer of eigh-teen, and made a pic-ture, "Are Passions

Inherited?" with Dot Farley as the star. Such gems of art as these did not make the four brothers rich, but they attracted after a while the attention of the big boss of the movies at that time, the General Film Cor-poration. The General Film noticed a number of significant things. It noticed that the steady gaze of Harry Warner, the strength of Albert's profile, the grim jaw of Sam, the unquenchable and sunny smile of Jack. It noticed that in whatever these four brothers did they thought, spoke and acted

Whereupon the General Film Corporation cannily put the Warner Features out of business, and then generously offered to refinance them as a part of their organization.

ON THEIR UPPERS BUT THEIR OWN "WHAT about it, boys?" asked Harry,

the eldest. or do we work for them?" "We stay independent," said Sam and Harry and Jack with one voice—with the

Broadway, smoking prosperous looking cigars and discussing confidently buying a best seller and making a feature motion picture, without a cent in the world.

"My Four Years in Germany"-for of course they contrived, somenow, to make it.

—was timed exactly right for success. With
the proceeds, the brothers moved upon
Hollywood. They bought a vacant lot with
a wooden shed upon it—referred to proudly thereafter as the studio; and Jack, in the intervals of making comedies with Monty (Continued on page 92)



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89



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It goes without saying that the intelligent choice of a hobby requires horse-sense, and Clive Brook, in turning to gardening for his leisure labou, has shown it. On his grounds he grows bananas and alligator pears;

Unmysterious Mr. Brook

(Continued from page 55)

ity,' 'this mind of a million unplumbed facets,' 'this arch-genius of the screen behind whose iron exterior may lie who knows how much that can never be told? I cannot expect it. There was also, if you remember, an occasion a day or so before last Christmas when my wife inadvertently smashed an electric bulb on your head as she and you were helping decorate the

'No, I'm afraid there's no earthly trying to cover up the fact from you that we're human in the Brook family—quite appallingly human, in fact. I'm so utterly not the type for interviews, as I've saidhave been putting me through it this very day. Why couldn't you interview some of these other chaps in the studio? Very interesting, you know. Mysterious, too, teresting, you know. Mysterious, too, some of them. Lots of unplumbed facets."

CHRONIC UNMYSTERIOUSNESS I SHOOK my head. He had to go through with it. After all, I reminded him, it was

And yet nothing could take his mind off the melancholy fact of his unsuitability for interviewing. "Do you know," he said, "that my lack of the mystery and allure that characterize so many of my colleagues on the screen is something quite chronic? Why, I can't even raise an ounce of mysteriousness when it's simply hurled at me by romantic married ladies. For some unknown reason I seem to be picked on by wedded females in all states of the Union and countries of the world as a target for long love-letters written in secret, unknown to their husbands. The effect of seeing my these love-starved creatures scurrying into dark corners where, while hubbies chew the rag over at the club, they pen lengthy thoughts of an incredible mysteriousness to

"And do you know what I do? I take them home and read them over to my small them nome and read them over to my small girl and my wife around the freside, or else fold them up into convenient tapers for lighting cigarettes from the red-hot coals. I can't raise a spark of enthusiasm, as I I can't raise a spark of enthusiasm, as I really should, to enter into the spirit of the game by locking myself in my room to return the well-turned complinents of my correspondents. I am hopeless."

He looked at me with a heartrending expression of longing. But I stood firm. "I must interview you," I said, just as though I were saying: "With this hot iron I must burn out both thine eyes."

NE'ER A DIVORCE

"BUT," he pleaded, "if only you could realize how completely, how hopelessly uninterviewable I am from every point of

view. Do you realize that never once during my Hollywood career have 1 struggled and prayed for the break that I knew must come? Do you know that instead of romantically hitch-hiking my way across the continent, I rode to Holly wood in most the continent, I rode to Holly wood in most with a featured-player contract reposing in my pocket? Try to realize what an admission this is: but do you know that I have never once been divorced? Not even once.

I kept on shaking my head, and my pencil remained daintily poised over my

reporter's note-boo

"But you imagine that is all," he went on, "and it is only a beginning. I haven't even a shred of decent mystery to cling to. For one thing, I always give the same city as my birthplace—the one where I was born. the middle of the Mojave desert. So far nobody has ever found me in mysterious circumstances lying semi-nuide in a dark canyon. I don't arrive at openings with strange, ermine-muffled ladies who might a strange, morbid interest I retain in my own wife."

When the noticed my unrelenting expression, and desperately played his last card.
"If you can't see the hopelessness of it by now," he said, leaning forward over the table, "this will make you.

TALKIES ARE TRUMPS

"I HAVE destroyed any vestige I may have had of piquant allure by not turning my nose up haughtily at the talkies. I have not remarked that they are a bastard art. That popular Hollywood crack, 'Came the Din,' has not passed my lips; nor have I acquired a single humorous anecdote about talking pictures into my after-dinner repertoire. Not only this, but I have failed to produce out of a hat a long and enormously successful career as a stage star.

to produce out of a hat a long and enormously successful career as a stage star. "If that deem't prove how linoplessly." If that deem't prove how linoplessly. If the stage of the table situation to be mysterious! Where everyone clae in Hollywood seems to be getting pages of publicity by stubbornly repeating, Yes and no, don't you think? I kilded yes and the student of the stage o

He finished on a note of triumph, certain

that at last I must be convinced.
"All right," I said, crestfallen and frustrated, and banged my reporter's note-book shut. "You win. Nobody could write an interesting interview with you—not even I. I'm going over to interview that tall, sardonic, foreign-looking chap over there. What's his name, by the way? When did they import him? I'll bet he has an inter-

There does come a sense of regret, every movie fan knows, when you've finished—right down to the wings and wishbone—any issue of Motion Picture. Regret that there isn't another issue to begin on right away. But then, even though there must be an interval of thirty days, you have always this satisfaction: that when the next number does come out it somehow is better than the last one. Keep that in mind while you're waiting for the 28th of next month—of January—for the March

MOTION PICTURE
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Play your part

Take a lesson from the stage and screen stars who must charm. Be a star in your own circle. Do what they do.

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You will also feel that it brings the blood tingling to the surface, to nourish and revive the skin. as a beauty
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You will marvel at the change. So will all who meet you. To youth it brings multiplied beauty, To older women it brings new youth. Little lines disappear, wrinkles are combated. Sagging muscles are strengthened, enlarged pores are reduced. In a few minutes they seem to drop ten year.

Learn this by test. One application of Boncilla clasmic pack will bring a revelation. You will never again approach an evening without it when you wish to look your best.

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The population of Hollywood is increased by seven, this rise in the canine birth rate being creditable to Whiskers. She sits proudly displaying her statistics to her master, Fred Kohler

All the Brothers Were Valiant

(Continued from page 88)

Banks and Al St. John, persuaded his stars to help him lay a plank walk across the stretch of mud—referred to grandly as the

For three years the Warner Brothers produced lurid serials, animal pictures and short comedies in these humble quarters without attracting the envious attention of the Hollywood gods.

Then they flung their first gage into the faces of the big fellows. They announced a series of seven Classics of the Screen. It was the first time that any movie producer had considered paying large sums for the picture rights of popular novels. "They'll never get their money back," sneered the Big Uns. "They'ce crazy." A huge truck, labeled across the backs with the titles of the seven best sillers crossed the continent from New York to Hollywood. Warner Brothersmade: "The Beautiful and Dammed" and "Main Street," and at last found the bigger theaters opened to their products. If the street is the street of the siller is the street of the siller in the street cribbt to Belaco's game have. was the first time that any movie producer

They continued their innovations by our ing the screen rights to Belasco's stage plays. They hired the first foreign director, Lubitsch; they signed up the idol of Broadway, John Barrymore. They built a beautiful theater in front of the little gray barn. They tion. And still the big boys of Hollywood pooh-poohed them.

In a thousand ways, large and petty, the brothers found themselves balked. brothers found themselves balked. Cans of their film were delayed at the laboratory, lost in transit. But their greatest handicap was lack of a distributing organization to re-lease their pictures. And one morning was fack of a distributing organization to re-lease their pictures. And one morning Hollywood woke to find the headlines of the morning papers flaunting the news, "War-ner Brothers Buys Vitagraph," It was the writing on the wall. But some movie executives have never learned to read

THEY TAKE UP TALKIES

WITH the theaters of this old but mori-bund company Warner Brothers be-came a force to be reckoned with in the movie world. But they still had a hard struggle before them. The money they went back into their business. four brothers themselves worked without ceasing and lived with their families in a nplicity strange to Hollywood. Then the Western Electric perfected an

odd-looking little device on which they had odd-looking little device on which they had been working silently for nine years. It was offered to most of the big motion picture companies and rejected. "Talking motion pictures?" scoffed the big boys. "Nothing to 'em.' People don't want their pictures to

Sam Warner read a paragraph about the new sound invention in a trade paper and telegraphed his brother Harry in New York to go to the laboratory and examine it. "Have you seen it?" Harry wired back. Sam had not, but knowing the family rule that no one abould do auything without Sam had not, but knowing the family rule that no one should do anything without the rest, he wired back an equivocal, "I think it's a great bet." In a week Warner Brothers owned a controlling right to Vitaphone, the first practical device for synchronizing sound with motion pictures. Mercifully uncoascious of the revolution in store for them, the big boys of Hollywood watched with fulerant amsement Warner.

watched, with tolerant amusement, Warner Brothers making the first sound picture. Even when "Don Juan," with full orches-tration by the New York Symphony orches-tra, was released, they showed no excitement. But when the executives of Hollywood sat at the premiere of "The Jazz Singer" and watched and heard Al Jolson on the screen the subjects of their wit for so long, had

THEY STILL ARE FOUR

THE latest step forward on the part of the Warners has been to acquire a controlling interest in First National, with its great stars and huge plant, and its three thousand theaters; and in the Stanley Company of America, which owns two hundred and seventy-five first-class theaters.

them from the smoky calcium-lighted tent show to the white stone temple with the words "Warner Brothers Presents"—leap-ing in letters of fire along the façade by

The cars they drive are perhaps a trifle

more expensive. They have built a fine more expensive. They have built a me home for their father and mother, and their own ways. I living reflect their new pros-perity; but the Warners are still working and saving. They could sell out for twenty millions. And they are not going to. Pic-

Back in the Days When

(Continued from page 80)

All went well until a distinguished visitor from Paris visited the studio. Naturally they hastened to bring forth their French acquisition. Alas, for Dora! She couldn't

BEFORE her Sennett days, Louise Fazenda worked on the Universal lot. "I'd usually walk all the long way out with me containing three changes-charac she always had to make my right sleeve longer than the left, and was forever mending holes in the side of my dress where the

suitease rubbed me."
People in Hollywood with long memories
compared De Mille's "King of Kings" unfavorably with Sidney Olott's "From the
Manger to the Cross," made nearly eighteen
years ago in the Holy Land tiself. Gene
Gauntier as Mary, Henderson Bland as
Christ, Alice Hollister, Magdadene; and
Robert Vignola played Judas and also acted

as property man.
"It's a wonderful memory," sighed Alice Hollister, whose husband, George, ground the camera for the picture and whose little boy played Christ as a child. "And excit-Turks objected to our taking pictures of the gates and rushed at us with clubs. Luckily our men were armed, so Sid Olcott stood guard at the gate with my husband's gun

Mary Fuller, whose picture was used as the Edison trade-mark in the early days, has only loving memories of these, her happiest times. There was practically no

"Eric von Stroheim was one of our best extras." Ethel Wales recalled, in talking of the engagement department at the Lasky

"Von Stroheim was always on time and, better still, had plenty of uniforms. We paid him three dollars a day. I tried to get extras for nothing whenever I could. While Geraldine Farrar was working for us, people were so crazy to see her that they were glad to do it. Hers was the first big sensational contract. I remember that we had to build a dressing-room for her and it was stipulated that a car—and not a Ford—was to be

And so they tread again the paths of Memory Lane, finding it gay and beautiful, as do all those who use the magic passwords,

.......

There has been talk for some time of a plan for a new calendar which will where. Because of the violent impawhere. Because of the violent impatience of the readers of Morton Picture for the 28th of each month to come around we're inclined to believe that they have organized and put the idea over. The 28th, of course, is the date of issue of Morton Pictures. It's the Magazine of Authority.



beauty ensemble



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On the boards now, both actually and figuratively, are Louise Fazenda—appear-ing in but not as "Stark Mad"—and Pauline Frederick, in "On Trial"

Meteor Called La Marr

(Continued from page 40)

and the beautiful. She found her answer to and the beautifut. She lound her answer to the puzzle we call life in the all-illuminating, if bromidic." Let's live to-day, for to-morrow we die!" She laughed at life, played with it; and according to her lights, enjoyed it to its fullest. And in the end I think seem that the life of the lights of the lights of the smiled characteristically into the face of the grim Stalker who claimed her—with a gesture of triumph. To one who knew her well, the tragic finish which wrote period to her career seemed almost of her own doing. She basked in a blazing night-club glare in place of in a healthy sunshine; she chose sycophantic good fellows instead of sincere friends, weakening dissipations in preference to normal pleasures. She reached eagerly for them all, mistaking them for life

Spurring her on was that vitalizing, mad-dening attraction which drew to her men and more men. From all walks of life they came: playboys, thinkers, wasters, doers, leaders of industry, stars of stage and screen —an amazing parade of admirers, flatterers,

Barbara La Marr had a strange attrac-Barbara La Marr had a strange attraction for men-the complete power of which she was hardly conscious of. The Los Angeles juriat who pulled the now famous "too beautiful" line on her, when she was just a kid known by her right name of Rheatha Watson, was only partly right. She had more than beauty. She had the rare sex-magnetism of the handful of women

I had the opportunity to observe the workings of this alluring quality many, many times. I saw it work its magic on the country-wide tour which the girl, already doomed by a dangerous malady of the throat, made under the auspices of the Southern Pacific lines in 1924. The train, called the La Marr Special, stopped at fifty towns in New Mexico, Arizona and the Southwest, en route to New Orleans. Among them was a little place called St. Charles, in Louisiana. The mayor of the place was at the station, waiting to greet the visiting celebrity. I presented him to Miss La Marr and then disappeared to do the customary

hand-shaking with the representatives of the St. Charles Bugle, or whatever the name of the sheet was. After wrapping the press boys up in mimeographic copy, I returned just as the train was pulling out. The Jimmie Walker of St. Charles was standing on the observation platform with our star and, to my practiced eye, was about ready to leave his official duties to the janitor and proceed to New Orleans with our party. A vivid eye-picture, together with a Graflex shot, still remains of His Honor chasing the train down the tracks as it sped toward the Queen City. At the time it seemed trivial,

MILLIONS FOR MARRIAGE

MILLIONS FOR MARRIAGE

BUT this incident had its counterpart a

Montana rancher who saw Barbara La Marr
on his home-town screen and immediately
wrote, offering her a cattle ranch of vast
acreage and a bank account up in the millions, if she would marry him. The incident
culminated in his appearance in person at
vairly to see Barbara and convince her he
was ready to go through with his part of the
offer.

I saw this sex-magnetism work its magic I saw this sex-magnetism work its magaic on hard-boiled newspaper men who met Barbara La Marr, prepared to exaggerate further the notoriety she had achieved through her numerous and involved marriages, and who left her with a far-away look in their eyes and a handful of mimeograph drivel of the kind wise press-agents always have on tap.

Through some fateful twist in character this same quality made her a celluloid star overnight and then plunged her into illness

It caused Arthur Sawyer to tag her as a potential star and the box-office to acclaim her as Hollywood's greatest gift. And by the same token it drew to her the gang of Broadway playboys and sharpshooters who did a very neat job in wrecking her health, smashing her career and denting her bank-account. The girl was generous to a fault. Many an extra, many a fallen star, will attest to this fact. But aside from the small army of hangers on and downs-und-outers that aurounded and sure-thing boys who showed her a good time by spending her money. The boys whose motto is "Never give a sucker an even break" spent thousands of dollars of Barbara La Marr's money. It was a common occurrence for her to turn over her check-book to her night chib pals. She signed and they spent, Good money tossers on the Big Alley while she paid the bills. They broke her in health, in pocket-book, in reputation. They made a weekly salary of twenty-five hundred dollars disappear faster than snow on Hollywood Boulevard.

THE DEADLY REMEDY

IT was this dissipation which placed the excess poundage on her that caused Sawyer-Lubin and First National many a headache; which induced her to try the deadly remedy that consisted of the head of a tape worm in pill form, to cut down the extra ileah. It cut it down and with it went her life. It marked the first step in her

her life. It marked the first step in her physical decline and eventual death.

Two weeks before she appeared on the studio floor in Fort Lee to star in "The Heart of a Siren," Barbara La Marr was eighteen pounds above the limit set for her camera work. The day Phil Rosen, her director, called "Cameral" for the opening what a cost! A little less than a year later she lay dying, deserted by the good fellows who carried her check-book, ignored and forpotten by all except a faithful few who knew the real La Marr—who watched, wetlidded and saddened as the freerely burning meteor gave off its last few pitful flashes before fading into darkness.

before fading into darkness.

Barbara La Marr made a fortune during her few brilliant years on the screen. She died penniless, killed by the thing which has sent her sky-rocketing into a world of headlines and Rolls-Royces, only to plunge her into delbt sickness and the obtinary culumn.

HER LOVE FOR SONNY

IT is not generally known that during her desperate fight for life, a well-known figure of the movie world stepped forward and paid her heavy doctors' bills; that at her death another equally famous member of the movie colony paid the expenses of her funeral, and that still another redeemed the valuable jewels which had reached the loan-sharks toward the last. At her death Barcontrolled her services thousands of dollars.

One of her finest gestures during life was the adoption of the baby known as Sonny La Marr. Despite popular rumor, the child was not hers. She took him from the Hope Foundling Asylum in Dallas, Texas, during a personal-appearance tour. Against the protest of her producers and business advisers, who feared unfavorable public advisers, who feared unfavorable public advisers who feared unfavorable exceeding the second public public and readed him as her own.

This act is one in keeping with the tend-ency that this gorgoots woman possessed to such a degree as finally to bring about her ruin: the inclination to give, to squander all she had upon others. It is this that makes her the anomaly she is among women outwardly of her type. Here was no calculating and cruel beauty. Here was the ultimate in charm, the ultimate in spectacular quality coupled with the ulti-

Is there a moral to this story of meteors who burn out when their light is shining at its most brilliant? I don't know. Ask the good fellows, the playboys of Broadway and Hollywood. They know the answer—if they'll tell!

"Awkward to discuss—but I must tell my sales girls"

-Says the buyer in a Fifth Avenue Shop about this phase of feminine hygiene

However hard it is to tell them,
women should know of this new process which ends odor in this sanitary
pad—a product already superior in

ACROSS the counter, in offices, in drawing meet the world, they are in danger of offieding others at times. The unhappy self-consciousness which used to follow the realization is now ended. Korex scientists have found (and patented*) a way to neutralize all odor in sanitary pads. This cause for worry is entirely dismissed. Women can meet any social emergency with a new light-heartendess.

comfort and ease of disposability.

Fear of self-consciousness gone, too

A certain bulkiness associated with old-fashioned methods has been overcome; too. Each pad is rounded and tapered in such a way as to leave no evidence of sanitary protection.

Kotex is easy to adjust to suit your individual needs. Cellucotton absorbent wadding is 5 times more absorbent than cotton itself. There is a new softness, because both filler and gauze have been specially treated. Finally, Kotex is so easy to dispose of.

Buy a box today, at any drug, dry goods

*Kotex is the only sanitary pad that deodorizes by patented process. (Patent No. 1,670,587.) or department store ... 45c for a box of twelve. Supplied, also, in rest-room vending cabinets by West Disinfecting Co.

5 Important Features

- 1-Softer gauze ends chafing; pliable filler absorbs as no other substance can;
- 2 Corners are rounded and tapered; no evidence of sanitary protection under any gown;
- 3-Deodorizes-safely, thoroughly, by a new and exclusive patented process;
- 4-Adjust it to your needs; filler may be made thinner, narrower, as required;
- 5-It is easily disposed of; no unpleasant laundry.

KOTEX

The New Sanitary Pad which deodorizes



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Is simply magical in prompt results. At
All Druggists—with Proven Directions. Ask Your Druggist-You Can Rely on

lear-Ione

FOR SKIN AND COMPLEXION



On the screen, parts beyond the range of Alan Hale's comprehension don't exist.

But those of his radio have given him a decided set-back

Hollywood's Pet Whoopee

(Continued from page 53)

idea when he opened his ornate Egyptian Theater with "Robin Hood." Before that, it is quite likely that movie stars went to the theater on occasions, but nobody made any fuss about it. But with the opening of the Egyptian, all the stars who possessed an ermine coat, or a dinner jacket, went the opening night. The rest of the populace, possibly not having five dollars to spend on a ticket, just went and stood around until

From this far from humble beginning the premiere was embellished. The radio was brought in to introduce the stars. Great searchlights in front of the theater swept the skies. Night-lights triumphed over daylight.

Grauman stood alone for a long time. The Carthay Circle Theater is the only rival now of his new Chinese Theater. Strictly speaking, the Carthay Circle is not in Hollywood, but mid-way between Holly-wood, Beverly Hills and Los Angeles. These are the only theaters to stage consistently elaborate premieres. The new Warner elaborate premieres. The new Warner Brothers Theater in Hollywood and the United Artists Theater in Los Angeles both opened with grand swank but have since adhered to placid, routine openings. The Criterion, California and Million Dollar Theaters, in the heart of downtown Los Angeles, were never very successful with premieres. The traffic was too great, and spectators were less genteel. They were somewhat inclined to make ribald remarks.

I MAGINE the embarrassment of John Barrymore, who served as master of ceremonies at the premiere of "Two Arabian Knights" at the Million Dollar Theater. All through his speech, and it wasn't a bad speech, some ruffian in the gallery kept call-

ing, "Louder, John."

The opening of "My Best Girl" at the United Artists Theater was made memorable by the attendance of the late Mrs. Charlotte Pickford. Even at that time she was nearing the Valley of the Shadow. Yet, against her doctor's orders, she got up out of

bed and was literally carried into the theater. The indomitable spirit which had accomplished so much in furthering Mary's career was not to be thwarted on this occa-It was the last premiere she ever attended, and perhaps it hastened her death.

at Grauman's Chinese Theater, which succeeded the Egyptian as Holly wood's ultra long-run house. DeMille's pic-tures have usually attracted attention, "The Ten Commandments" and "The Volga His latest picture, "The Godless Girl," was

Another recent and very fancy premiere was the opening of "Lilac Time" at the Carthay Circle. Colleen Moore, the star of the picture, and her party rode to the theater in a fleet of Rolls-Royces, escorted by a cordon of motor-cycle police. Hizzoner Mayor James Walker of New York was her guest of honor. As a tribute to the mayor, as he entered the theater, the orchestra struck up "The Sidewalks of New York."

THE SOAP-BOX CONCESSION

HE management of the Carthay Circle THE management of the Carthay expenses that twenty thousand people were outside of the theater that night. The dollars that evening, selling soap-boxes to stand on. Soap boxes came high for late arrivals who couldn't worm themselves into

The radio is always a much-worked feature of these openings. Stars are announced as they arrive and invited to make speeches. They all do it, as it is good training for talk-ing pictures. The theory that silence is golden is never adopted in this case. The set and sparkling speech, rigidly adhered to, is something like this:

"Hello, everybody. It's a wonderful opening, I wish you could all be here." Vera Gordon almost started a panic when she varied the procedure by saying, "The (Continued on page 99)



Spaniels that should be Airedales: Wallace Beery's two pet dogs accompany him on all his frequent trips by plane between Hollywood and Berry Field, north of Biship, California

In and Out of Focus

has added the words, "Our soup both looks

Teaming with Expense

IN making "Hell's Angels," a number of teamsters were hired for one scene. After watching proceedings for an hour or so, one of them turned to Ben Lyon. "This picture must cost a heap of money," said he, "Yes," said Ben, "about a million and a half." "Hell!" whistled the other. "Still, I don't wonder, with teamsters getting six dollars

Satisfaction Guaranteed

BEN got his pilot's license during the making of that picture. As he was about to make his initial flight, the studio prop man approached with a parachute. I hope this is all right, 'said he, handing it to Ben. 'Take it anyhow, and if it don't

Distance Lends Pronunciation

ROLAND DREW was chosen to play opposite Dolores del Rio in "Evangeline" because he can speak French. Said Roland to a friend anxious to get a part in the pic-ture, "Do you speak French?" "Well," said the friend dubiously, "I speak it better

Every Boy Friend a Fireman

"Is she a hot mama?" asked one extra of another. "Is she hot?" repeated his friend rapturously. "Say, boy, that baby is so hot that when you step out with her you have to take a fire-extinguisher along.

He Was Always Good

SEVENTEEN-YEAR-OLD Bennie Alexander went to see the re-issue of an old picture in which he played a child part. "How did you like yourself?" a friend asked him afterward. "Well," said Bennie hesitantly, "it was exactly like watching a strange kid playing. Anyhow," he added thoughtfully, "that kid was a darn good

Den Was the Days

THE debating team from Sidney, Australia, was being entertained at a dinner given by the Academy of Motion Picture Arts and Sciences. "Daniel was a lucky guy," one of the hosts remarked when called on for a few words, "he didn't have to make any after-dinner speeches." "If I'd been Daniel," replied one of the visitors in his turn, "do you know what I'd have done? I'd have gone around to each of the lions and whispered in his ear, 'Lion, relions and whispered in his ear, 'Lion, re-member you got to make an after-dinner speech,' and there wouldn't have been any

The Rush of Sound

"COME into the projection-room with me," said a fellow director to Eddie Cline the other day. "I've got to hear some

Good-bye, Voice, I'm Through

THIS is the sad fate of a well-known star THIS is the sad late of a well-known star applying for a job in the talkies, as recorded by a local writer. "His voice recorded so good they wanted to take an option on his vocal cords. But before settling salary, they argued for hours and settling salary, they argued for hours and that to turn lown the job because he had loat his voice."

Pre-haps

AND one more: instead of pre-views as we have now, will the first try-out of the talkies be pre-hears?

A Petty Offense

BILL HAINES tells this one: "I was down at traffic court this morning to pay a fine for speeding. And there was a high school boy there, arrested for driving with one arm around his girl, 'Guilty of



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Fyou want to make your hair . . . easy to manage . . . and add to its natural gloss and lustre—this is very EASY to do. Just put a few drops of Glostora on the bristles of your hair brush, and . . brush it through your hair . . . when

You will be surprised at the result. It will give your hair an unusually rich, silky gloss and lustre-instantly

Glostora simply makes your hair more beautiful by enhancing its natural wave and color. It keeps the wave and curl in, and leaves your hair so soft and pliable, and so easy to manage, that it will ... stay any style you arrange it . . . even after shampooing-whether long or bobbed.

A few drops of Glostora impart that bright, brilliant, silky sheen, so much admired, and your hair will fairly sparkle and glow with natural gloss and lustre.

A large bottle of Glostora costs but a trifle at any drug store or toilet goods coun-

Try it!-You will be delighted to see how much more beautiful your hair will look and how easy it will be to manage.



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If your eyes lack lustre and tire easily, rejuvenate them with Murine. This harmless lotion imparts a youthful sparkle to dull, weary eyes and makes them feel much stronger. Also use it after exposure to sun, wind and dust to prevent a bloodshot condition.



Women

men admire

.. pretty rounded

face and neck

Abolish ugly hollows

Miss Gonzales of Reno, Newada, writes: "I have used Tiffany Tiesue Builder only two weeks and aiready it has filled out my was ried; work-out lines that woman dreads. I used to look so old for my age, but now am proud of my appearance."

You, too, can abolish forever zunken cheeks, thin necks, holding or tiresome exercise is beceesary. Simply apply Tiffany beceesary. Simply apply Tiffany

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been acting

Bristol
The renewal of a friendship of Wong standing: Anna May greets Percy Marmont when he arrives at a studio in England where she has for some time

driving in a state of extreme infatuation,' said the judge."

In Sid's Permanent Waves

TEXAS GUINAN went away shaking the dust of Hollywood from her feet. "What would you have liked to do in Hollywood that you didn't do?" a reporter asked her. Texas considered. "Take off my shoes and stockings and wade through Sid Grauman's hair," said she.

Mama, Ma and Pa

T was one o'clock. A gang of the younger set of the movies had stopped at a screen cutie's house to pick her up. "No, she init' in." said her father, appearing at the door in a nightshirt of early William Jennings Bryan style. "But if you do run across her anywhere," he added patiently, "I wish you'd tell her to come by and say good-night to her ma and me."

Emil Is No Camel

IT was on location. The interviewer was lunching with Ludwig Berger who was opening prohibition beer. "Come on over, Emil," he invited Jannings. "Have some beer."

"Ach, nein," beamed Emil. "I drink noddings but ginger ale." He extended a glass brimful of what looked like this innocuous beverage to the writer. "Have some?"

The interviewer took a sip of liquid like molten fire and gasped. When she could speak, she asked feebly, "Where's the ginger ale in that?"

With a naughty boy grin, Jannings pointed a fat forefinger to a side of the glass, "Dot leedle bobble over dere, dot's ginger ale," he chuckled.

Bowth Sides of It

TED COOK, local columnist, quotes Clara Bow as saying something to this effect. "I am tired of being a famous movie star at three thousand dollars a week. What I would like would be to be like other girls and have a home and husband and babies." "My dear Clara," says Ted, "You are all wrong. Other girls don't want these things. They want to be famous movie stars at three thousand a week."

She Did, Too

JUPE VELEZ appeared recently at the studio and dragged the woman head of the publicity department away from her deak to go down-town shopping with her. There was a bath mat, it appeared, which Lupe wanted, but it cost twenty-two dollars. 'That's too moch,' Lupe explained, 'Mebbe you get great beeg discount for Lupe, elt?' Impressed with her zeal for economy, the publicity woman gave up her morning, but the bath mat was not the only one purchased. On the way out of the rug section Lupe saw a Chinese carpet for eleven hundred and eighty-five and ordered it delivered at her home. 'Anyhow I sawe two dollar feefty, on thas bath mat,'' Lupe justified her purchase.

Yes, It Suits Him

TOM MIX, reading that his wife was planning to sue him for divorce in Paris, replies that if America is good enough to be born in and married in, it's good enough to be divorced in. He is evidently American to the last decree.

Picturing the Wurst

"I'M looking ahead to seeing Ronald Colman and Vilma Banky in a talkie love scene," says Eddie Cantor. "When Ronald says 'I love you, darling. I adore you,' and Vilma softly sighs, 'Ya, ya, wiener schnitzel."

Hollywood's Pet Whoopee

tickets cost five dollars each. It isn't worth

At a very recent opening one of the stu-

A first-nighter, after watching with dis-

"Isn't that just like a cheap producer?"
"Ssh!" warned the director who worked for the producer. "You said that right into

spectacular than what happens outside the theater. Most stars would be grateful, if, after receiving the huzzahs of the multitudes, they could walk through the theater and out the back exit without bothering about the picture. Like the bewildered author in Carl Van Vechten's "Spider Boy," a novel about Hollywood, who went to than one person has slept through a pre-

THE INEVITABLE MASTER

O article about this peculiar phenomenon, the Hollywood premiere, would be complete without further mention of the ceremony, he is a necessary evil, like a chaser after Hollywood gin. Someone has to introduce the stars and go into raptures about the beautiful leading lady, the mar-

velous direction, and what not.

Fred Niblo has officiated in this capacity at innumerable openings. Niblo has been in pictures so long that he has rather a patriarchal manner of handling such affairs. He hams on this fraternity of filmland. He says that a Hollywood first-night audience anvil chorus after the picture has been run.

They don't actually boo during the showing.

Conrad Nagel, another tried and true
master of ceremony, does it in such a genteel
manner. He says such nice things in such a

nice way—and in such a good voice.

George Jessel, during his stay in Hollywood, attained popularity as a first-night official. George has a sense of humor, a bit

brash perhaps, but still good humor, a bit brash perhaps, but still good humor. "I guess," he admitted, speaking of his fondness for his director, Lloyd Bacon, "that I'm the only Jewish boy who likes bacon."

I think it was George who introduced Cantor Josef Rosenblatt, sitting some place in the audience. The Cantor arose, bowed in the audience. The Cantor arose, bowed and sat down. The spotlight was trying to find him on the opposite side of the house. George asked him to stand again. He did, and the spotlight missed him again.

EDMUND LOWE, at the opening of "Sunrise," gave one of the greatest sales-talks that Fox has ever had. It was so glowing that some sarcastic souls suggested that Eddie was going to ask for a raise.

Al Jolson, when he is master of cere-monies, keeps his audience long after mid-night. Al tells stories, as only Al can tell them, and he sings. No one ever leaves until he sings "Mammy."

Sometimes these stars are visibly over-come at meeting their public face-to-face. More than one star has been choked with

Who are the most consistent first-night-ers? Among those who rarely miss are Irene

(Continued on page 101)



low many people you know end their colds with Bayer Aspirin! How often you've heard of its quick relief of sore throat and tonsillitis. No wonder millions use it to conquer colds, neuralgia, rheumatism; and the aches and pains that go with them. The wonder is that anyone still worries through a winter without these tablets! Friends have told you Bayer Aspirin is marvelous; doctors have declared it has no effect on the heart. All drugstores.

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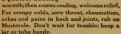
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Just Rub It On

When winds blow raw and chill and rheumatism tingles in your joints and muscles, rub on good old Musterole.

As Musterole penetrates the skin and goes down to the seat of trouble, you feel a gentle, healing



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Mercolized Wax **Keeps Skin Young**



Cuticura Soap is more than a fine soap

action of the pores.

For fifty years the standard of excellence

Your Neighbor Says

GOOD NAME, GOOD SHOW

"ABERDEEN bears out her own con-victions. A great friend of mine who runs the Capitol Theater on Main Street, told me that he would pay thirty-five per cent more for pictures made by Dor Fairbanks and Harold Lloyd, Why? cause these two gentlemen lead clean, wholecause these two gentlemen lead clean, whole-some lives. They are never involved in any scandal. They employ people to tell the world of their good deeds. Aberdeen is sold on wholesome people. Even the pictures made by these two stars are of the type that Aberdeen likes. Children can be given money to see their pictures and with the assurance that they will get no bad in-fluence or desires—other than scaling walls and the like. Having a good reputation has paid the movies in Aberdeen.

"But I'll tell Aberdeen right here that the few people in Hollywood who are not consame as we would on Lincoln Street back in our town. The crowds around the restau-rants and theaters where the stars are known to be, push each other to a jamming point to get a fleeting look at their favorite as she steps into her town car to be whisked away to the studio. They love the stars in Hollywood. The women imitate their clothes, their hair and their worldly so-phistications. The men dress as nearly like the man of the hour as their pocket-books

"But on the whole, I believe that the women in Aberdeen dress in a more dignified manner than the women in Hollywood Aberdeen's dress is as somber and quiet as Hollywood's is bright and noisy. Women in Aberdeen dress in perfect style so that they will not be conspicuous. In Hollywood they dress to be conspicuous. At least, the people in pictures are conspicuous, and I believe that is the effect they are after.

SERVICES SANS CHAPLIN

"THE ordinary people in Hollywood are much like my friends in Aberdeen. They gossip just as heartily about a rumored anty gossip just as nearrily about a rumored divorce as we do at home. I went to a benefit given by the movie stars at the Metropolitan Theater the other night. It was for a great cause and Charlie Chaplin was billed as master of ceremonies. Then, without a model of the control of the contr management of the theater, Charlie Chaplin did not show up. The people of Hollywood, who sat near me were doing a lot of loud whispering, 'Where is Charlie?' 'Charlie i just as dependable as a dollar watch These were some of the things I heard Such occurrences as this do not help Holly wood, or the stars, or the studios.

How can you blame Aberdeen for think ing as harshly of Hollywood as she does Hollywood seems to like the reputation i has. At least, there is no real effort to chang went out to a certain subdivision in Holly

BITING HOLLYWOOD'S HAND

"WHY doesn't Hollywood get behind their movie stars and help them? Where is some nice publicity from the Chamber of Commerce? Hollywood hasn't

"Instead of scandal, let's preach: Summer air, roses, orange-blossoms, churches good music, charity and a hundred and one good things that Hollywood stands for. Why should they be kept a secret? Let the people know Hollywood from a beautiful

why should they be kept a secret. Let the people know Hollywood from a beautiful people know Hollywood from a beautiful and a still around the corner. Some of the famous stars you've heard about, stars whose reputations are painted black for no good reason, got together and planned a benefit for the boy's mother. It seems that he was her sole support and comfort. Late the next morning after the benefit, where every person in the business had made his or her little offering, a group of young girls, whose eyes were tear-dimmed with girl, went to the little mother with \$20,000 in cash. She has a little bungalow in the hills back of Hollywood now in the hills back of Hollywood now in the hills back of Hollywood in the Allywood is staisfied with her reputation. And Aberdeen is satisfied to believe."



To the metropolitan mind, Main Street has become a symbol. But in Aberdeen, South Dakota, it is a very useful and pleasing reality

Rich, Edmund Lowe and Lilyan Tashman,

RAMON NOVARRO seldom goes to a first night. He did escort Elsie Janis to the premiere of "Lilac Time." They, too,

There are others who always attend these occasions, although they have no part in the film world. For instance, there is the fond mother who always brings her pretty twin daughters in the hope that some director will see them and be interested. Then there make a nightmare of intermission for the stars by demanding signatures. I know one famous girl who had the book snatched out

There must be ghosts, too, who walk among the famous at these premieres, the shadows of stars who have left the screen, or have gone forever. The other day, in an old newspaper clipping, I read the names of those who attended the premiere of "Intolthose who attended the premiere of "Intoi-erance" at the old Clune's Auditorium in Los Angeles. How few of these people, and it wasn't so long ago, are still attending Hollywood first nights; Henry Walthall, Conservation Hollywood first 'nights: Henry Waithall, George Sigmann, Lillian Gish, Robert Harron, Dorothy Gish, Geraldine Farrar, George Loane Tucker, May Allison, Mary Picklord, Viola Dana, Pauline Frederick, Ann May, Marguerite Clark, Roscoe Arbuckle, Matel Normand, Thomas Meighan, Kathlyn Williams, Louise Glaum, Robert Kathlyn Williams, Louise Glaum, Robert Glaum, Borten Glaum, Robert G spirit - at every opening.



With luggage enough for six: Clara Bow, equipped for her forthcoming appearance in Elinor Glyn's "Three Week-Ends"

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Excess weight has been removed, skins have been made more lovely, bodies more

The Hot Springs Are Now Brought to You

A study of the analyses of the active ingredients of the waters from twenty-two of the most famous springs have taught us the secret of their effectiveness. You can now have all these benefits in your own bath. Merely put Fayro into your hot bath. It dissolves rapidly. You will notice and enjoy the pungent fragrance of its balsam oils and clean salts.

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Then, Fayro, by opening your pores and stimulating perspiration, forces lazy body cells to sweat out surplus fat and bodily poisons. Add Fayro to your bath at night and immediately you will lose from 2 to 4 pounds in an easy, refreshing

Your physician will tell you that Fayro is certain to do the work and that it is absolutely harmless.

the work and that it is associately namilies.

Fayro will refresh you and help your body throw off wornout fat and bodily poisons. Your skin will be clearer and smoother. You will sleep better after your Fayro bath and awaken feeling as though you had enjoyed a week's vacation.

Lose Weight Where You Most Want To Fayro reduces weight generally, but you can also concentrate its effect on abdomen, hips, legs, ankles, chin or any

Results Are Immediate

Weigh yourself before and after your Fayro bath. You will find you have lost from 2 to 4 pounds. And a few nights later when you again add Fayro to your bath, you will once

Try Fayro at Our Risk

The regular price of Fayro is \$1.00 a package. With the coupon you get three full-sized packages and an interesting booklet. "Health and Open Pores," for \$2.50 plus the necessary postage. Send no money. Pay the postman. Your

HERE'S PROO'ith Read what Fayro Baths have done for others "Three Fayro Baths reduced my weight 11 pounds in 8 days. I feel better than I have felt for years."

"I weigh 16 pounds less and

"My double chin vanished in the magic of Fayro baths."

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"Thank you for Fayro. I lost 14 pounds in three weeks; feel better and certainly look better."



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DANDRUFF A Sure Way to End It

There is one sure way that never fails to remove dandruff completely, and that is to dissolve it. Then you destroy it entirely. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and two or three more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have.

You will find, too, that all itching of the scalp will stop instantly and your hair will be lustrous, glossy, silky and soft, and look and feel a hundred times better.

Commander Byrd Rules Out Sex

(Continued from page 29)

PENGUINS FOR PALS

"WE will be home in 1930. For nearly two years we will sit on the edge of life and record that edge for the people "As I say, I do not know what that will ever, that we will have those extraordinary birds, the penguins, as our companions. They are almost human. The way they walk; the way they listen. They cannot fly but just stalk around on the ice. They are terribly inquisitive, which makes them seem

"There is no life on the edge, so far as we know, aside from these birds and a few kinds of seals. The seals down there are not afraid because there are no polar bears

'Our actors?" He smiled. ments and the thirty to thirty-five men on the edge. The others will go back with the boats to New Zealand. The boats, of course, cannot stay after the winter sets in. These men will be our actors. the South Pole, The South Pole is an imaginary dot smaller than the point of a needle. Our picture will show the unknown antarctic continent as explored by man, aeroplane and camera.

piane and camera.

"Aside from the help given to science, aside from the pleasure and knowledge it brings to the public, this picture will, I believe, do much to reduce the public apprehension of exploration. It will show them what other people have done—" In

take a whole page to express through other words, Commander Byrd feels that the

courage among all peoples.

There is still another picture angle to this expedition. For a year and a half, maybe two years, thirty-five men will be closeted in small quarters on a huge cake of ice. Their work will consist of flying four aeroplanes into a darkness which is completely un-known. But there will be many hours when they are not flying. Hours when they will be cooped together, talking—and, yes, yearning—for home fires and familiar faces.

HOME NEWS BY RADIO

AN especially designed radio equipment goes with them. At eleven o'clock every Saturday night their wives, their only for their use, will be a certain means of communication, between the edge of life and the heart of it. But that, like everything else connected with the exploration,

is yet to be proved.

There's a library of books and enough nueres a library of books and enough magazines to provide an average sized city. But thirty-five men buried for two years without sight of a woman—half of them already married!

It is to his motion picture library that Commander Byrd looks for most of his

"We have taken mostly comedies, because the men can see them over and over and still get fun from them. And the other







oney order. KING STUDIOS, 17 Park Row, New ork. Dept. MP.

pictures I ordered were 'Chang,' 'Grass,' 'Moana of The South Seas,' 'Nanook of The North'—all kinds of exploration pic-

Not a love-picture was chosen. Not one depicting the problem of man's relations with women. Clara Bow, Greta Garbo, Billie Dove, Lupe Yelez—they will have no chance to disturb the scientific thoughts of thirty-five virile men campet twenty-three hundred miles from all women. Scarzely a hundred miles from all women.

A FAMINE OF SEX APPEAL

"IF any other pictures have crept into the group, I do not know it." Commander Byrd's voice was crisp as he said it. And although he did not actually imply it, I have a suspicion that if, by some accident, love pictures have been included, they will never be shown.

I met some of the men on the train. They represent the best type of manhood in this country. Commander Byrd has taken nearly two years to choose them. As one of the members of the group explained to me, "One bad man in this bunch would be like a rotten apple in a barrel. He'd spoil the whole two years for everybody."

One of them has a new home; another a new home; by the pictures. I wish I had had an opportunity to count the number of snapshots in the eighty-three pocketbooks of these eighty-three gentlemen. Fully seventy per cent must have been of sweet-faced, braw women and eager

young children.

At least, none of these women who have sacrificed their men for Commander Byrd's great motion picture needs fear that the women of the screen will run them any competition, since their own pictures are the only ones which the men will see during their exile from civilization.

their exile from civilization.

As for equipment—books will be written on this subject. There's the player piano and a carload of victrolas. I wish you could

DOCTORS PLAIN AND BRAIN

GENERATORS, projection machines and enough flares to light the way for the entire picture should it be taken during the time when the sun is lighting that part of the world so many thousands of miles disautomatics in addition to the one especially made for the scientific mapping. And the one hundred and fifty thousand feet of film which will take twenty-eight miles of picture. Every type of instrument, every medician control of the contr

Probably the first expedition of its kind taken, however, for the good of the general public as well as for the progression of

science.

"Which is what makes the motion picture angle so important," Commander Byrd re-emphasized upon parting. "We will show you how this part of the world looked during the ice age as well as acquiring you with that section which is still iceridden."

Ah, we will await your return with real interest, Commander. We will look forward to the 1930 release of the world's strangest picture with the one universal thought—never before given to one single picture producer—"May no harm come to you!"

A speech in time saves your copy of MOTION PICTURE for you at the newsstand. Just drop a word to your dealer the next time you see him to hold your MOTION PICTURE for you on the 28th of next month.



Feed Fat Away

Two grains of gland food daily. That's what science now employs.

Modern science is using a food substance in the fight on excess fat. The results have been remarkable. Fat has been disappearing fast since this factor was discovered. You see that in every circle. Slender figures are the rule.

The story is this: Some years ago medical research discovered a great cause of excess fat. It lies in an under-active gland, which largely controls nutrition. When that gland weakens, too much food goes to fat.

Thousands of tests were made on animals by feeding this gland substance. Reports showed that almost invariably the excess fat disappeared. Then tests were made on people and with similard results. They were fed this gland substance taken from cattle and sheep.

Physicians the world over now employ this method in the treatment of obesity. They combat the cause. That is one great reason why excess fat is so much less common now.

This gland weakness often came about the age of 40. There is a well-known cause. With countless men and women it is different now. Mothers look like daughters. They have new youth, new beauty. Men have new health and vigor.

NORMAL FIGURES EVERYWHERE

Marmola prescription tablets are based on this new method. They were perfected by a large medical laboratory to offer this help to all. People have used them for 21 years—millions of boxes of them. They have told the results to others. Thus the use has reached enormous proportions. It has doubled in the past year alone.

They are now seen in every circle. Almost everyone has friends who know them. Any person who is overfat sees everywhere that it can be corrected.

The way is not secret. Every box of Marmola contains the formula, also the reasons for results. When fat departs and new vigor comes you know the reason why.

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The use of Marmola does not require abnormal exercise or diet. That has brought harm to many. Moderation helps, and we advise it, but don't starve. Take four tablets of Marmola daily until weight comes down to normal. Watch the new vitality that comes. Then use it only as you need it —if at all—to keep the weight desired.

All ideas of youth and beauty, style, health and vigor, require normal figures now. Anything else is abnormal. Try the modern method which is doing so much for so many.

Do this now. Get a box of Marmola, read the book, watch the results, then decide. Combat the cause. Join today the multitudes to whom Marmola has brought new joy in living.

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New Safe Way GRAY HAIR



Test it Free at Home



vert to auburn, it will revert to auburn. If black, black it will be.

No need now for crude, messy dyes judged dangerous to hair. They are noticed

messy dyes judged danger-ous to hair. They are noticed to have been the property of the pro-celled Mary T. Goldmarz. The called Mary T. Goldmarz. The com-celled Mary T. Goldmarz. The com-tensive the company of the com-detection. Some 3.000.000 words the com-tensive the company of the company of the company of the com-tensive the



Not only does Ramon Novarro act as producer of the plays at his own little pri vate theater, but as orchestra as well. The mirror overhead enables him to see the stage at his back

The Man No Woman Can Vamp

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Now the secret

(Continued from page 42) attend the cinema, continually searching among the extras for the faces of criminals. I have seen you too often to be mis-

taken. You are Ramon Novarro."

Except for this one time, Novarro was not recognized during his whole trip abroad. The new grand opera tenor, our own Novarro? So that's what Ramon has been

up to all this while

Instead of spending his time when he asn't before the camera in going to wild Hollywood parties, getting married and divorced and remarried, and in every way living a normal movie life, he has been practising scales and learning the Italian and German scores of "La Tosca" and

Instead of putting in his leisure panning the producers, gossiping about his friends and drinking highballs, Ramon has practi-cally wasted his life as a famous screen star

in studying arias from operas.

Instead of getting full value for his popularity in the pictures by being seen at premieres or making personal appearances or playing guest of honor at movie night in

NO wonder Hollywood has never been able to understand Ramon Novarro. "He doesn't act like a movie star at all," they say, aggrieved.

"The motion pictures have been a side-line with me," he admits, quite honestly. "I like them very much—do not misunder-stand me—and now all the more because they have a voice. Yet since I can first

remember, I have wanted to be a singer. That has been my real life. All these years I have never given up studying, here with Louis Gravure, the great Metropolitan tender of the control of the study of the control of time we had never mentioned, or even thought of motion pictures.

He sits now in bathing suit and dressinggown, waiting to go into the color swheme, sea for a scene. It is the privilege of a movie star to become temperamental on such provocation, but Novarro misses another opportunity. Anything that has to be done in a picture he does courteously and without complaint. It is his business. But gown, waiting to go into the cold November when the scenes for the day are shot and the make-up removed, Ramon Sameniegos begins to live his real life. He goes home to

In the little private theater he has had built in his home, Ramon and his friends have staged and sung scenes from the great operas. This has been his only public appearance as a singer. No phonograph records, no radio broadcasting. He has

zie out why these things should be.
"I didn't want to speak of my singing,"
Ramon says simply, "until I was sure.
You see, when I was a boy I used to read
those 'Keys to Success' booklets, and a
sentence in one of them has always stuck
in my mind. The writer said that if you
it to everyone, some of the desire to do it
was lost in the talking. But if you penned
up the desire to do something inside and
never spoke of it to anyone, it grew stronger
and stronger until it had to find an outlet

Berlin and signed my contract.

For six months of the year Ramon Novarro will make pictures, for the other six months he may—if he wishes—study music and sing in Berlin, in Paris, perhaps in the Metropolitan Opera in New York. He may live the life he chooses abroad, away from staring eyes and whirring cameras, in the modest pensions of the Quartier Latin, artists; where the rooms are clean and waxed and bare as the monastery which gossip had it at one time Ramon Novarro

that three of his sisters are nuns, perhaand this is more likely—from the fact that Ramon refuses to fall in love with any of the beautiful and perfectly willing young ladies of Hollywood. He is woman-proof. the movies have tried-on a wager-to win from him a single off-the-screen kiss, and

And now one sees why. What movie flapper could hope to win the thoughts of one who sings his love to Mélisande and Mignon and Marguerite? What vamp, no matter how seductive, could hope to rival Aida, glittering with gems; Tosca, Thais? What human woman could capture the



to do slapstick comedies for five years, Marion Byron manages to muster a smile



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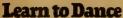
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What They Talk About and How

(Continued from page 31)

likes to shock people for the fun of it, dear likes to shock people for the fun of it, dear, if they are easily shocked like yourself, dear. Phyllis would rather talk about other things, anyway. She just got back from Tia Juana, dear, and she had a lovely time. She was awfully lucky, dear, and if you ever go down there, she wants you to try her system on roulette. Frances Howard had in ages. Phyllis just loves parties, anyway. Don't you, dear? Why, when girls get together, they could just talk about Of course, with Aileen Pringle and Doris

Kenyon, it's a little different. Aileen is hardly a clubby conversationalist for the gals because she makes no secret or more caring particularly for her own sex, much less the things they gossip about. Virile and robust is the Pringle conversation about Alleen's friends are menced, respectively.

Nathan and Arlen and other people who have written books and rung door-bells.

Consequently, her tongue is as smart as her gowns. Who cares about Hollywood shop gowns. Who car talk? Not Aileen

As for Doris Kenyon, in a warm, friendly way, she wants you to read some delightful book she has just finished. She is going to send it to you, really. Isn't it wonderful to run across some new writer before the critics discover him, or her, and feel that he is your own particular find? It's a great thrill. Even more so than doing a good part on the screen. The screen is so transient. Books are so permanent. sweetly and graciously, that her small son will be a great writer. And, laughingly, if he just won't be a writer, he must be a good reader. Those are the things that really matter to a woman, aren't they? Watching the development of a loved child, making a home and reading good books. You must come over again sometime and talk about the things that really matter in life.

SAXOPHONES AND PSYCHES JOAN CRAWFORD has two favorite Good dance topics of conversation.

music and her soul. It depends on which mood you catch her in. One minute it's "Hey! Hey! Make whoopee! Vo-dee-o-Hey! Make whoopee! Vo-dee-o-do" and the next she is sunk in melancholia contemplating the innermost thoughts and feelings of her deeper self, With profound introspection she wonders why the things that have happened to her, have happened to her? Why has she lain awake nights crying into her pillow only on the morrow to rise and brush the tears away and jazz through the day? Why can't people see through that jazzy exterior into the real heart of her? Ah, well, it's life.

the real heart of her? Ah, wen, it's mer, it's fare! It's fare nobility, you'd enjoy a chatty half-hour with Elinor Glyn. Madame has met so many great people and she's just full of intimate little revelations of several weeks. spent with the Russian royal family while they were still royal, and any number of quette! How graceful the poise of the ladi heads! How courtly the manners of the gentlemen! The American girl has much to learn from them. For instance, with her pep, and her small graceful ankles, how much loyelier she would be if the offerness. much lovelier she would be if she softened her voice. That Yankee voice! Is there nothing to be done about it? Zowie! How it grates on Madame!

Doug Fairbanks could swap yarns sat next to a couple of princesses himself in the course of his European meals. But it it's all the same to you, Doug had just as soon discuss Dempsey, and other American soon discuss Dempsey, and other American aristocrats. Say, it's great about that Zep trip, isn't it? It makes you want to go out and conquer a few worlds yourself. Keep fit! That's the great working rule of life. Keep fit—and fly airplanes and win golf tournaments and football games and siepe eight hours a night and make movies! That's the life. That's the stuff, to hear Doug tell it's Say, how high a har ran you Doug tell it. Say, how high a bar can you

MARY AND THE OTHER HALF

MARY laughs indulgently at Doug. Mary laughs indulgently with life. She likes best to talk about the little things like the new Paris fashions and the latest



Cold comfort, but welcome: Jack Luden and Mary Brian having iced tea for two
aboard ship in the course of making a new picture

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FORM DEVELOPED



haircusts and what NosineSto wore to the opening of "My Best Girl." Not that Mary can't talk French and broad English yowels right up with the best of them when she wants to, but up until the last six months Mary has not co-mingled with Hollywood to any great extent and she is as interested in its doings as a tourist. She tells you, with a state of the s

are wearing.

Al Jolson uses more shang than you could get out of a college humor magazine. Boy, and the state of a college humor magazine. Boy, and all do things to the Queen's English. Bb-boy you're talking to a Broadway man and s-s-say he loves that great, hig, burg. He'll get nutty if he stays out in Hollywood much longer. Ya know that? Nutty just like all the other Hollywood goops. Lookit the way he's already worrying about his pictures. Baby, he never worried about a show like that. No, sir. No, sirreel Mammy!

IT GRATES ON GRETA

WHAT'S all dees mad rush about in Garbo would like to know. So much jomping around. So much axcite-ment. She, Greta, went to a football game the other day and they do nothing but yall, yall, yall, sall, Same way making pictures. Every-body yalls. Gretta goes home!
Buddy Rogers talks about fan mail and

Buddy Rogers talks about fan mail and his first trip to New York and new pictures he has done, just like a little boy discussing a new sect of toys. His speech is quick and incredulous. He's more surprised than anybody else that the New York flappers stood in the corridors of an hotel for hours just to see him come in and out. He laughs nervously and juvenilely. Then he gets your advice on something. Do you think he ought to do this, or that, or the other thing? Well, he didn't either. But he just wanted to know what you thought about it. It's mighty nice of you to be so nice to him. He

sure appreciates it.

I don't want to leave you with the idea
that we have no scintillating conversationalists in Hollywood. For instance, there is
Mitton Sills who can talk about poetry without even looking self-conscious and can
analyze Sandburg's meter without your
waining he ladn't brought it up. Folly
which will be the self-conscious and can
include the self-conscious and can
analyze Sandburg's meter without your
waining he ladn't brought it up. Folly
Wolfielm, who used to be a college professor,
and maybe you can think of some others
yourself.

But personally I like Hollywood best when she chats and gossips and wise-cracks. She's more herself.

There's an easy way to avoid those terrible sleepless nights that come the twenty-seventh of every month. To save yourself arising before daylight and standing in line outside the newsdealer's store. And it's simply this: about a week before, ask the dealer to save your copy of MOTION PICTURE the next 28th. It's better to be sure than sleepless



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Is Clara Bow's acting getting as hot as all this: that her director, Clarence Badger. and her leading man, Neil Hamilton, have to throw her into cold water between

The Lowe-Down on the Talkies

(Continued from page 67)

who have had years of stage training-but what about the actors who are genuine artists in the silent drama but whose voices are untrained and weak? Are they going into the discard?

"Not unless they want to," answered Eddie, who seems to know everything. "It is going to mean a lot of extra work in voice culture and adapting themselves to the new medium. We people who have been on the stage have a good start on Janet Gaynor and Norma Talmadge and Corinne Griffith and a few others who are typically of the movies. But just because sound has come in doesn't mean that personality is going out. There will always be a demand for a loyable presence. I don't think that sound is going to dislodge any of our stars, if they will meet half way

Well, that appeared to be that, but it just goes to show you how hepped up Eddie is about all this. He's just that enthusiastic, eager type. Anything new that comes along, Eddie is all for, whether it is this sound business or a new recipe for his cocktail shaker. Or a new characterization.

WHEN Eddie first came to the movies from the stage, he was, what casting directors are pleased to call, the leading man type, with ideals, spats and everything.
All he had to do was look handsome and Arthe had to do was book haddone and stick around in case the heroine got in a dangerous plot development. His salary was healthy and his fan mail was regular. Then along came "What Price Glory."

The immaculate Eddie wanted that part of the hard-boiled Quist worse than anything else in his professional life. But nobody could see him in it. "Now, Eddie," his friends said to him, "you don't want to do that one. It's tough and profane and it won't do you any good with the fans who like their heroes diluted."

But Eddie gave them an argument. And how. The best argument he gave them was the way he played *Quirt*. He made him a swash-buckling, snooty son-of-a-gun with hardly a redeeming feature and the upshot of that was that he never went back to the nice-boy parts.

He's been naughty and made you like it. He's put flesh and blood and salt and pep-per into his characterizations and now he can hardly wait to get started putting his

"How do you suppose 'What Price Glory' would have gotten by the censors if it had been a talkie?" I wanted to know. "That lip movement of profanity was all right in the silent drama, but what would have happened if we had actually heard some of those close-ups?"

"What happened on the stage?" Eddie came back. You can't down this boy on his favorite argument. "Women saw that show came back. Tou can't clown this boy on mis favorite argument. "Women saw that show —and didn't faint. I think the talkies will not only improve the screen, artistically, but they will be the medium, through which it is freed from a lot of silly censorship-

restrictions.
"For instance—if I play a crook I must talk like a crook. I've got to speak his lingo. That's art. That's characterization. Of course, the talkies may run into a lot of difficulties at first. They've got to fight down prejudice, and lawsuits and censorship what the first film actors were to the conservatives of the spoken stage. They are going to be the trail-blazers."

The pioneer's slogan.

Countenancing Mr. Colman

The war, perhaps, Mr. Colman? "Oh, no. Not the war! You don't want to bring that up. Best to forget it."

LIVE AND YEARN

BACK into the subconscious go those blinding memories. Memories of things that have broken and made men's souls. Fourteen years since England marched into

gouge the tranquility of today.
"It gives men a philosophy, or drives
them mad. It was a terribly burried thing
to me. War declared. Marched off to the
front with the First Expeditionary forces."
Staccato days. Nights ruled by shells.
With the control of the control of the control of the
Mill of the control of the contr

And what was the philosophy, Mr. Colman? What is your philosophy today, with the war far behind, a marriage gone aglimmering, floating by yourself in a sea

A humorous gleam in Ronald's eyes.
Those yearned-over, yearning browns.
"Well, how about 'live and let live'?"
His voice is English, husky and pleasant.
One almost believed him. But, no! He

couldn't permit that.
"Or 'Gather ye rosebuds as ye may?'"
The quizzical, ironic lips grinned.

"How can a man condense his philosophy into one sentence? I am happy with my sea, the mountains, my little beach shack and,"—pausing—"well, there's my work." And isn't that enough?

HE BELIEVES IN MARRIAGE

MARRIAGE, on the whole, is a necessary phase through which everyone should "I suppose," added Ronald. No misogynist, this Colman.

"It's as much a part of life as birth. No life is complete without it."

Good, definite, British ideas about the that ended before he came to America. An unfortunate marriage in some lights, per-haps. Unfortunate in that it did not endure, as marriages presumed to be made in heaven

That must have added something to the expressive physiognomy of Mr. Colman's

Definite British ideas about the wonders of this mechanical age, too.
"The talking picture, for instance. You

will admit it is a supreme achievement of mechanics, even if you do not like it. The mechanical device is on the ascent. Interest has been centered on it for the past three or four centuries. And what has happened to four centuries. And what has happened to art? With every step forward that mechan-ics has made, that much has there been retrogression in art.

"How do the Nathans, Fitzgeralds, Andersons of today's literary world compare with the Scotts, the Dickens of yesterday? And do they, in turn, rank with the Percy Shelleys and the Byrons of the step before them? It's the same way in music, in painting. How does a futuristic painting compare with, say, a Da Sienna, a Titian?"

And how does it?

But, oh that Colman look. The look of a

sensitive artist with fine repression, born to play romantic rôles, who wants to do comedy. Comedy of the Lonsdale school. Deft, light, frequently satirical.

The Colman look. Maybe it's that of a

comedy soul snared in the body of a man doomed to play romantic leads. Who knows? Who cares, as long ashe hasit?

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cash, total \$1,875.00, if you find the real John Alden and send your answer promptly.

Six of the pictures are exactly allie, but one, and only "one," is different from all the rest. See if you can find the different picture. If you do you may win a Buick Sedan and \$555.00 cash extra, or \$1,875.00 in cash. Hundreds have already won prizes; Tillo Bohle wor \$1500, Fred Sieglinger won \$3000, Mirs. R. Th. "Frederick won \$1000, Robert F. and "Frederick won \$1000, Robert F. and "Frederick won \$1000, Robert F. and "Frederick" on Store William Store

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To Solve

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The All-Star State

(Continued from page 48) tear of making pictures is nothing compared

to the wear and tear of Texas roads

bounding along in a Ford on Texas roads, you'll get a faint idea of the camaraderie

that Texas breeds. Even in her ladies.
Of course, with Florence Vidor, it is a
little different. Florence, or Miss Vidor as we call her, has gone to great pains to iron Texas out of her background. She has elaborately replaced the soft Southern vowel with a broad, British one; and when she goes on little vacations it is usually to Europe rather than Houston. Somebody once referred to Houston as a backwoods ence or Houston. As a matter of fact, it is quite a cosmopolitan city; and drawingbefore she stepped onto a De Mille set. No, I do not think a backwoods town is at the root of Florence's English complex. Perhaps the world all right, but not together. Now they are both treading Hollywood fame with different partners—and different ac-

HER TAMALE TEMPERAMENT

AT that, it is odd that the homiest and folksiest state of them all should have produced the two great ladies of the screen. And three of her greatest beauties.

two or three years ago said the six loveliest women of the screen were: Corinne Griffith, Florence Vidor, Claire Windsor, Madge Bellamy, Billie Dove and Mary Astor. Out of that group, three hail from Texas—Madge being the third.

The temperamental little Bellamy girl The temperamental little Bellamy girl hails from San Antonio. It's a colorful town, an odd blending of the picturesque and the ultra-modern. It shelters the famous old Alamo on one side of town and on the other is one of the most important air-port fields in the country. Madge's father port fields in the country. Madge's father used to be a professor in the university at San Antonio, and Madge herself brought to elements of her early background. Coupled with a strangely precocious mind, she has the face and form of a child and the temper-ament of a tamale. What but San Antonio ament of a tamale. What but San Antonio could have produced such an individual for Hollywood? And what could San Antonio, for all its contribution of heroes and heroics to the world, have produced of which it could be more rightfully proud than Madge?

Dorothy Devore comes from the more osaic Fort Worth, where the cattle kings build marble mansions and dig oil wells in their own back yards—almost. They would

Thirty miles away, in Dallas, Bebe Daniels first saw the light of day. Dallas is the metropolis of Texas. Her women are as smart as San Francisco's. Her shops as as shart as San Francisco's. Het shops as chic as New York's and her younger set as fast-moving as Long Island's. When Febe goes back to Dallas on a visit, she has just as much fun as she would in Paris. In the first place, Dallas is sufficiently up-to-the-minute phistication. And in the second place Bebe is sufficiently sophisticated to appreciate is summently sophisticated to appreciate Dallas. The last time she was down there it was just one gay round of parties and entertainments. Bebe said it reminded her of Hollywood—only more so. She's going back again the first chance she gets.

TWO PRAIRIE MARYS

DALLAS is also the home town of Mary Brian, and of all the Texans who have D Brian, and of all the Texans who have made good in a big way in the movies, Mary most closely approaches the correct type. Mary is just a sweet little girl from the suburbs who is visited every year by her old school pals from down home. She even talks with a slow drawl that is more Texan than Southern. She is so fresh from home

gossip and news of the movies to Texas. Just a little prairie flower, growing more popular every hour. Mary Hay, former darling of Broadway and ex-wife of Richard Barthelmess, is from ann ex-wate of Richard Batthelmess, is from Gaiveston. Galveston is the Texas summer-resort, which is to say that it is less hot there than any place else. An army post is stationed there. Mary's father was an officer in command. Next to its army. Galveston is chiefly noted for delightful night veston is chiefly noted for delightful night read, they are to be set cracked-crab in the world—and Mary.

Counting in Jacquellies Jevan. thar-just.

Counting in Jacqueline Logan, that just about concludes the list of feminine charmres from the prairie state. Of course, Texas has produced some movie men, too. For instance, the already-mentioned King Vides also Elliott Dexter, Howard Hughes, the producer; and the late Tom Forman.

It is a funny thing that none of these people have ever been associated with the making of western or prairie pictures. guess that is what gives so many people the idea that Tom Mix, Buck Jones, Hoot Gibson and Will Rogers come from Texas. But, no, Texas has gone in for the production of orchids, along with oil, cotton,

cattle and exports.

It must be that cowboys in Texas are regarded as such fixtures of everyday life that neither they themselves nor anyone who sees them ever regards them as inter-esting characters. No cowboy is a hero on his own range, and so he never thinks of



He does not choose to chew; even the wiles of Jane Novak can't induce this little Nav-ajo youngster to become a gum addict

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light. The natural nail beauty then gleams through in softly rosy radiance, accented to a more exquisite lustre

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The Answer Man

(Continued from page 80)

Studios, 5451 Marathon St., Hollywood, Cal. Did you see Dale Fuller in "The Wedding March"? Corinne Griffith is playing in "Saturday's Children," First National Studios, Burbank, Cal. John Darrow's next will be "The Younger Generation," Columbia Studios, 1498 Gower

BABS.—Glad to hear from you again. Nils Asther has only had pictures in our Dec. 1928, MOTION PICTURE and in Dec. 1928 Classic. Ronald Colman is playing in "The Rescue," Samuel Goldwyn Prod., 7212 Santa Monica Blvd., Hollywood, Cal. You bet, I still like my buttermilk. Jerry Drew is married to Anita Garvin.

W. G. V.—Your letter came in too late for the January issue. The Vitagraph Scudio is located at Elm Awe, Brooklyn, Office Scandal," Pathe Studios, Culver City, Cal. "The Love Song 'was changed to "Masquerade," Lupe Velez and William Boyd have the leads. Address your letter to Doris Dawson at the First National Scudios, Burbank, Cal.

TOOTS, BOOTS AND COOTS.—What's in a name. Could I live on twenty-five dollars a week? Yes, but no longer. You may write Billie Dove at the First National Studios, Burbank. Cal. Clara Bow and Buddy Rogers, Paramount Studios, 5431 Marathon St., Hollywood. Cal. Suc Carol, Fox Studios, 1401 No. Western Ave. Los Angeles, Cal. Send me a self-addressed envelope for the list of pictures I can supply TOOTS, BOOTS AND COOTS,-What's

NILS ASTHER FAN.—Wouldn't get by unless we had one every month, lately. Nils is playing in 'Dream ol Love,' starring two, weighs 118 pounds, Latest picture is 'Broadway Melody,' write her at Metro-Goldwn Studios, Culver City, Cal. Joyce Coad is still growing. Malcolm MacGregor, Tiffany-Stahl. Prod., 4516 Sunset Blvd, Hollywood, Cal.

SKEETER.—Clara Bow and Colleen Moore were born around your birthday. Ramon Novarro was born in Durango, Mexico, Feb. 6, 1899. Not married. Thomas Meighan, Pittsburgh, Pa., on April 9, 1887, married to Frances Ring. Betty Bronson. Trenton, N. J., Nov. 17, 1906, single. Mary Astor, Quincy, Ill., May 3, 1906. Married to Kenneth Hawks. Ben Lyon, Atlanta, Grango, Mercho, Ang. 3, 1905, not mar-ried. Drop in again sometime. SKEETER.-Clara Bow and Colleen

GARY COOPER FAN.—Gary was born in Helena, Montana, May 7, 1901. He is six feet two inches tall, weighs 160 pounds, has reddish brown hair and blue eyes. Not married, latest picture is "The Wolf Song." Your letter will reach him at the Paramount Studios, 545! Marathon St., Hollbwood, the studies of the state of the studies of the state of the

E. E. B.—Claire McDowell was the mother in "Ben Hur." Lili Damita is about twenty-three years old. Has blonde hair and brown eyes. Her latest picture is "The Resche," starring Ronald Colman. Well, what if the candidates did deliver the same radio speeches every night! Jazz orchestras play the same music every night.

Renee Adoree played opposite John Gilbert in "The Show."

SPOOKS AN ADMIRER.—Clara Bow is playing in "The Saturday Night Kid," John Mack Brown in "A Lady of Chance," John Mack Brown in "A Lady of Chance." write him at Metro-Goldwyn Studios, Cul-ver City, Cal. Richard Arlen, "The Four Feathers." Ramon Novarro is still a bachelor. The joke reminds me of the little boy who used to wish his father owned a candy store; now he wishes it was a filling station. You may write the Tom Mix Correspondence Club at 1623 Ludlow Ave. Indianapolis, Ind.

THE SHEIK.—I believe you are referring to Thomas Meighan's "The Figst Degree Murder." A company of over 1000 Degree Murder." A company of over 1600 extras went down to Guadalupe, Mexico, for a Sahara Desert scene for the Tiffany-There were pack burros, tramps, shelks, French Legion men in light tan shirts, commissary departments—in fact, it looked like a small army on the march. Buster Collier and Alma Bennett are in the cast.

ROSEMARY F.—Richard Arlen was born in Charlottesville, Va., thirty years old, five feet ten and a half, weighs 156 pounds, and has brown hair and blue eyes. Real name Kindrad Van Mattemore. Send your letter to him care of the Paramount Studios, 451 Marathon St., Hollywood, Cal. Porgot to tell you he is married to reached at the Metro-Goldway Studios, Culver City, Cal. Clara Bow at Paramount, address above.

BOODLES OF CHICAGO.—Yes, I can supply you with a photo of Billie Dove, it is different from the last one you received, it is different from the last one for the last one of the last of t

PAT.—Why should Shakespeare have been a good quarterback? Because he had been a good quarterback? Because he had so many long-run plays. I can supply you with photos of Marian Nixon. Davey Lee, Tom Tyler was born in Port Henry, N. Y. twenty-six years old, he has light brown hair and blue eyes. Write him at the FBO Studios, 730 Gower St., Hollywood, Cal. Janet Gaynor is five feet Lill. Ken Maynard, five feet eleven.

KLEVER KITTY.—Barry Norton was loaned to Paramount to play in "Sins of the your letter to him at the Fox Studios, ago No. Western Ave., Los Angeles, Cal. Hoping I have made this clear. The most disagreeable vanity is that of the man who thinks he is as smart as you are. John Boles has the lead in "The Desert Song." (Continued on page 222)



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She's Young And She Can Prove It

a picture. When I walked into his office, he

gaped at me in amazement.
"'You're not—Lila Lee!' he gasped.
"'I am,' I told him, knowing exactly what

was coming.

"Well—my dear—I hardly know what to say,' he stammered. 'I have done you a fearful injustice. I had the impression that you were a very mature woman. And the

"This has happened a lot of times. Of course I am not so young . . ." deprecatingly—"Twenty-three is not a baby. But still I don't feel that I am ready for mother-

Still took treet that I am ready to the roles—would you?"

Looking at her across the table, I thought not. Decidedly not. In these days it is hard to tell the age of any woman by looking at her. Particularly between the ages of twenty and thirty. But Lila, in her little round hat, her face, with its hint of dimples,

I began to feel quite indignant on her

'You see," she went on, "the trouble is, I have been around for so long, really. I started in with Gus Edwards when I was five. Remember Gus Edwards's 'Bandbox Revue'? Remember Cuddles, the little girl who sang and danced with Georgie Price? That was I. Cuddles." Shades of my childhood! Did I remember

Cuddles? She was as important as Peter

A FLAPPER OVERNIGHT

"I CAME out here when I was twelve," Lila went on. "They expected to use me in children's parts. I was small, you see,

for my age.
"By the time I was fourteen they were dressing me up in long skirts and piling my hair up on my head and I was playing leads opposite Wallace Reid.

I remember that I wanted to look like Gloria Swanson. She was my idea of a really Gloria Swanson. She was my idea of a really elegant lady. And I asked her if I could use that shiny, patent-leather-looking head-dress thing that she wore over her hair. She said I might, and maybe you think I didn't feel dressed up in that."

This, Gus Edwards, herself, had joined use by this time; and Lila called upon her to

corroborate her story of her age and be-

The conversation drifted to reminiscences of vaudeville days-when Lila was Cuddles -with constant interjections from the sub-ject of my interview about, "How old was

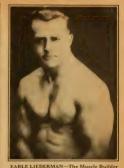
HER MUMPS AND ROMPER DAYS

"THAT was the year you had mumps,"
Mrs. Edwards would recall. "I think
you were about eight."
"I lived with Mrs. Edwards, you see,"
Lila explained. "She looked after me all
the time I traveled with Mr. Edwards's

company. She knows!"
Mrs. Edwards did know. Moreover, she had proofs to offer. We repaired to her apartment and she went through her files and brought out pictures of Lila in the old days. Lila in rompers, at the beginning of her career. Lila in a kilt. Lila when she had reached the lanky age.

"I won't be an old lady before my time," she declares. "My time will come soon enough. But understand—twenty-three—is my story and I'm sticking to it!"

Can you blame her?



Kill This Man

There's a devil inside of you. He's trying to kill u. Look out for him! He tells you not to work you. Look out for him! He tells you not to work so hard. What's the use—the boss only piles more work on you. He tells you not to bother with your body. Do you recognize him? Of course you do. He's in usal! He's a murderer of ambition. He's a liar and a fool. Kill him! If you don't, he will kill you.

Saved

Thank your bucky stars you have another man inside of you. He's the human dynamo. He fills room to be a superior of the star o

Which Man Will It Be?

It's up-to you-Set your own future. You want to be the Human Dynamo? Fine! Well, let's get busy. That's where I come in. That's my job. Here's what I'll do fa

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PHOTOPLAYS

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STORIES WANTED

Rubber Stamping The Stars

(Continued from page 35)

line on Clara. It's all so beautifully easy as it is. Gabble runs along well-oiled tracks. Who wants to go in for detours? Clara has It. It sticks.

Ronald Colman is a hermit. A woman-hater. Don't talk back, he is. Hollywood has so decreed. It is a swell tag. He is a hermit and a woman-hater, and if he should seraglio comprising a league of nations, it would avail him nothing but economic pres-sure and a little time. 'Twould not be be-

Pola was proud and haughty. Temperamental. Let her slap Hollywood on its shoulder blades as she would, let her be the

snounder blades as sie would, let her be the pal type all over the lots. No good. Lois Wilson tried for years—well, months then, to break the bonds of vaunted virtue. I speak literally. No use. Lois was clean-cut, wholesome, immaculate, unbesmirched; and try to blot that escutcheon if you can Immaculate and unbesmirched she is to re main, forever and forever, world without

MARIE AND KEN'S TAG

MARIE PREVOST and Kenneth Harlah probably have some individual interests. It is likely, it is even probable, that they do not spend twenty-five hours out of twenty-four marrying, separating and marrying again. I wouldn't be stunned if I should find that they eat and build houses and read scripts and sign contracts and what-nots. But you'd never guess it if you could sit in at a session where Marie and one, no one, ever says anything about them but, "Have you heard that Marie and Ken have separated again?" or "Have you heard that Marie and Ken are together again?"

Or—, Garbo is a vamp. So, alas, were Theda Bara, Barbara La Marr, Louise Glaum and other lovely, lecherous ladies already gone the ways of all flesh. Their lines strangied them. Garbo is a home-destroyer, a batter of devastating cyclicis, and let her romp over hillside and canyon, as he does; let her wear old clothes and never notice it; let her wear old clothes and never notice it; let her her hill fighter to all mershes may early her be indifferent to all men—she may as well stay at home. She bears a swell label.

THE MARK OF MADNESS

BARRYMORE, JOHN, is mad. If he should work out the highest of high calculus, translate the Upanishads, cook like lack Dempsey, darn his own socks and build a house and lot, it wouldn't help a jot or tittle. The legend of the Barrymore label is affixed. Rip if off who can is affixed. Rip if off who can is affixed. Rip if off who can would be supported by the should be supported by the work would be supported by the work would be supported by the whole work would be supported by the work would be supported by the work work would puse only long enough to say, "What chest expansion!" And go on from there.

We could go on, forever and forever, too. The moral of this tale is that Rudy loathed being a sheik, that Pringle breeds chows, that Milton Sills talks out like a he-man, that Doris Kenyon can have a brain-storm, rence Vidor is not always elegant, that Lya de Putti once said her prayers and likes bedtime stories, that Clara Bow sometimes has lunch with a girl-friend and likes it, that Ronald Colman has been known to step out, that Pola—oh, but why go on? It is too hard. Stick back the labels; and God bless

She's a Polly Good Fellow

(Continued from page 7.1)

She was right in form when I found her in the publicity department out at M. G. M., surrounded by a riotously amused group consisting of the leading dramatic critic of Los Angeles, two feature-syndicate writers and five publicity men. Polly was all wound up about talking over the radio and she was

BOOSTING HER BILL

SHE gave one of those low-swung, honest-to-God grips that left the imprint of my ring on my hand for weeks, and said she was glad to meet me. And then the fun began with Polly leaping boisterously over one with Folly leaping bosterousy over one topic and then another. She was sore at Bill Haines. He had gone off to New York without telling her good-bye. Was that any way for her boy-friend to act? But good-bye or no good-bye, she was right there to tell the world that Bill was the finest, the most wondeful, the squarest fellow God had ever put breath into. And Marion Davies! Say, don't get her started on Marion, God love her. She, Polly Moran herself, would like to stand on the street corners and tell the cock-eyed continent about the wonderful things that girl did for her friends. Just let anybody say anything about Marion to Polly! And Fannie Brice! There was a great sout for you. So was Nora Bayes. She had gone to school with Nora when they were a couple of kids in Chicago

were a couple of Rids in Chicago.

Those school days! Lord, how it made her chuckle to look back on them. What a hoot-owl she had been. She could just hear her teacher now, "Pauline Moran, put that dill pickle back in your lunch sack." She spent more time after school than she did

"Ah. I didn't have my mind on it anyway," she scoffs. "I wanted to get on the stage. None of my folks had ever been on the boards, but I got it into my head at an early age that I was destined to be something great. My mother, God love her, was just as crazy about going to the theater as I was, and on account of my father being in the billboard business we got a lot of passes. When I'd come back to school, my mind would be so full of the show I'd seen the night before that I didn't know when they changed from 'rithmetic to spelling. Sometimes my imagination of the plot would be so vivid I'd yell right out in that quiet classroom, 'Unhand me you low-lived scoundrel!' Then I'd have to stay after school for it."

POLLY'S FLAMING START

POLLY nursed her theatrical ambitions Then an advertisement came into her life. At that time the stage wasn't what it is today; instead of pretty girls barnstorming the stage doors, there was often such a shortage of material that even the best companies had to run an ad in the Help-Wanted columns. It was one of these that to let her answer the plea.
"Finally she consented," Polly went on.

"In ally sile consented," Forly well only any hair curled. Believe me, it was curled when we got through with it. When I went down the standard sta my head that I looked like a Hotelitok. But I got the job. I was supposed to be a torch girl and that night as I came on the stage I made a flaming debut into the theater. (Conlinued on page 119)



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M. E. HART

Dept. 29 New Orleans, Today

The Love Life Story of Marie Prevost

(Continued from page 45)

Kenneth Harlan. I said I wouldn't. I said I hated him. "Of course, you can make me work with him but I won't do good work. I just can't stand him."

But they made me. I went onto that picture more ritzy than at any other time of my life. He came the same way. He had the same feelings about me that I had about him. We hated each other without knowing one another.

The third day of the production he asked me to marry him. Love is like that. You can never tell when it lurks around the can never ten when it hurt—being already married. I knew I loved Kenneth Harlan, I've said at the beginning that we take the word love too cheaply. We use it as we would use the expression, "Have you had your iron today?" But when real love comes, a woman knows that this word is not to be treated like an ordinary term, an ordinary

THE TEST OF KEN

I TOLD Kenneth that I would marry him but that he would have to wait until my divorce and then a year before we could be married. I think the way he took my secret is the reason that I loved him as I perhaps will love no one else in my life. He was so wonderful. So understanding, so

married seemed to make no difference. What better test could be given by any

My divorce was granted on a holiday; the next day was Saturday; we were work-ing and couldn't get to the license bureau before noon; then there was Sunday. were the longest three days of my existence.

Monday we were married. I always had to
be married in a church and have a minister and all the trimmings which my child imagination had created for a ceremony so solemn. When Kenneth and I arrived at the church, there was a camera standing on the altar. I asked who had put it there They pointed out Harrison Carroll. I went up to him and asked, "Are you married?
"Yes." was the answer.

"Are you happily married?"

"I guess so."
"I work all day long, sometimes all night long in pictures. Won't you please let me just get married without doing it before a

He was the sweetest man I ever knew and went out and let Kenneth and me be mar-ried as a man and woman should be married ried as a man and woman should be married with only love and God between them. Perhaps this doesn't sound like Marie Prevost, as you know her, But I have never talked before on love, the kind of love that really matters. Kenneth and I were



Raquel Torres and Fay Webb have applied the half-a-loaf idea to transportation: if they can't have the Royce, they can at least use the rolls, iniasmuch as both are both good skates and good skaters

happy at first. We adored one another. But the old saying that when respect goes love goes with it is a truth that can never be altered. It took seven months, finally, after two years together, for love to go. In my mind I knew it was going, but I kept clinging to my illusions. My heart, my soul,

wouldn't admit that my second dream had been blasted. We separated. Later, we went back together again. But you cannot build new fires on old ashes. I think that every separated couple should go back together for a period just to prove to them-selves that it is useless. When the bubble once breaks, it cannot be reblown

During our first separation, I did not run around a great deal. I didn't want to. I did meet Ward Crane and see a great deal of him. He was one of the most wonderful men whom God has ever created. He was problems. I understood him and sympa problems. I understood nim and sympa-thized with him. Of course, no one can be seen with a man in this city but that an affair is heralded. Ward was one of the best friends I ever had and I like to believe that I was one of his real friends. For six or seven months before anyone knew it, Ward man who at one time was a hero. He was him had forgotten, now that he was ill and down on his luck. I was the only person who seemed to realize how sick he was. I like to think I helped him to forget the unkindnesses of others. His death was a

MEN ARE ALL THE SAME

NOW Kenneth and I have separated again and we are not going back together. At first, after this second separation, I started playing around, going from this place to that with other fellows. It gave me something to do. I believe the first instinct of a woman who separates from her husband is to go places and see things. It keeps her from being lonely and restless and missing the companionship which any marriage offers. But I found that men are all the offers. But I found that men are all the same. The boys who take me out one night and say, "Oh, you're the most wonderful creature I have ever seen," take Phyllis Haver out the next night and say the same things to her.

So now I call the men whom I go places with, "lots of laughs." They are fun, they are good playmates, they are the kind that make you feel nice because they say pretty things to you. I like them but I never

think of loving them.

Really, I am the wrong person to write my love life. For irrespective of what people think about actresses and their affairs, I do hold love sacred. I've always been married. Have you ever seen a canary let out of a cage? It flits around the room the porch from which it has been released. Ward Crane, the best friend I ever had died; my second husband was a disappoint-ment. Ben Lyon, Jimmy Hall, Matty Kemp, and the other boys who are my laugh partners are just good pals, good fellows. Contrary to the verdict of the world, I have found plenty of men in Holly-

world, I have found plenty of men in Holly-wood who are content to be just pals and darn good friends to a woman. Perhaps my love life is not complete. I hope not. I'd hate to think that I could never fall in love again. However, I some-times wonder if any woman's love life is every really completed except in the film of

Being in love seems to confuse you about what love is; it leaves you wondering whether, indeed, you've ever known it—or would know it if you came upon it.



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Shopping with Billie Dove

(Continued from page 69)

Plain white gloves came next. "No cuffs, please," to the clerk; "fine white kid is always the dressiest," to me.

The bags were not so simple. that I have plenty of bags which would have harmonized with this costume. But I like were only able to afford two changes of cos-tume. I'd have everything to match for those two and never interchange them. It is one of the really important secrets of a well-dressed woman." It took us fully an hour at this counter. A delicate beaded bag was the result. There was no question but that the bright colors livened the slight sombreness

A blouse of metal cloth, simple in lines but elaborate enough in texture for the most formal afternoon occasion, was the next purchase. She slipped it on in the dressing-room and came out with her coat fastened tightly about it. "You see, when I am going, as I

am today, to a really elaborate function, I can wear this blouse under this coat in the morning and no one will know whether it is simple or elab-

FOR NOSE PURPOSES

I AM so glad that the large handkerchiefs have come into style. They are so much more dressy and so convenient when you are making one costume do for two purposes. I carry a plain linen one in the morning; and now we will get a large one with a bit of lace to hang from my bag. Of course —her eyes twinkled —"I'll still carry the little white one for nose purposes. The big ones are simply to make me look a

For shoes, we left and went to a shop where Miss Dove

where Miss Dove was not so well known. The clerks had been well trained in the first place, but here they hovered about her, Jussy, over-deferential in their her purchase, choosing a neat pair of black sucdes with semi-French heels and dainty the semi-french heels and dainty.

Clara Bow hasn't a leg to stand on in

this pose. But so long as she has a keg to sit on, she doesn't seem to mind

"Please charge them to——"
"Oh, yes, Miss Dove." The clerk hurried

tell him who was making the purchase.
"That's what I hate," she said as we "That's what I hate," she said as we left.
"He called everyone's attention to me. Isn't it funny that a motion picture star and the taken for just a plain tomassing the taken for just a plain tomassing the taken for just a plain tomassing that she is forever before the camera? You just have to put on an act in this business whether you are working an and working. whether you are working or not working.

EVER DRESSY

"NOW we'll go to the dressmaker's and pick up my hat. It wasn't quite fin-ished this morning. Then I'll put on these fixings right in the car and show you how quickly I can change from being semi-

tailored to really dressy."

I was surprised to find a plain little black hat with at least black lace trimming afternoon wear, but I like tams and feel just as much dressed in them as I would in a picture hat. Personality is the secret of charm in dressing just as it is in acting.

"Now watch me doll up." As we settled

"Now watch me doll up." As we settled ourselves back in the car, she drew down the shades, pulled a big box from the floor, took out a pair of fox furs, a pearl necklace, a pair of pearl drop earrings. I opened the boxes from the store for her. With lightning from the store for her. With lightning rapidity she screwed on the earrings, fastened the pearls around her neck, pinned the flowers on her left shoulder, fastened the handkerchief in her the flat heels and into she her furne around her shoul-

ders, snuggled the tam well down on her forehead, whisked out up her lips and pow-dered her nose, worked on the white coat cape and said triumphantly, "Now, look me over!"

T was the first ticed the lining of her jacket. It was of delicate beige satin to match the color of her furs. "Don't closed in the morning thrown back in the afternoon, or I can take it off entirely and just wear the and just wear the furs with the blouse and skirt. It really makes three dresses because I can go on to an informal dinner in it if I don't have time, for the When it warms up in the afternoon, I take

HOW MUCH COST

which it wants up in the actenion, it take off the coat. When it gets cool, I put it on. And just think of all the money it saves me."

We did think, being the kirid that has to think of money. We made some rapid mental calculations. The dress and hat, counting the dressmaking, hadn't cost over fifty dollars. I didn't have the furs and couldn't afford them, but the dress would look mighty ing about it. If I had to work in the morning I could wear a plain blouse, carry the other in a little box under my arm, slip into some dressing-room to change it—not having a limousine to turn into a dressing-room whenever I needed it. Billie hadn't changed her shopping with Billie Dove had been not only interesting and amposine hus it had invested to the property of the propert snopping with Billie Dove had been not only interesting and amusing but it had given me a practical lesson. I was going home and make me a suit which would do for business, lunchons and dinners. And if Billie Dove could wear the same for all three occasions and feel dressed up in it, I could wear one and feel decidedly ritzy.







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She's a Polly Good Fellow!

Flaming is right. I got my torch too close to my well-curled hair and before I knew what was happening they had dragged me off the stage and smothered my head in a blanket. You might say I was a burning

From then on Polly was on the stage, and her career took various bounds and rebounds. She had a high, sweet voice for a kid; before she was sixteen she was singing leading rôles with the Columbia Opera Company in Chicago. If anyone had had voice, she might have made a name for herself in music, but by the time she landed in New York coon-shouting had become the rage and Polly sacrificed her operatic chances to give Sophie Tucker a run for her money.

She was a big hit in vaudeville with her wise-cracks and her songs and her stories. She could keep audiences roaring so consistently with her funny faces and pantomime that when she finally got out to the Coast with her act. Mack Sennett offered her a job in the movies.

THE DAY GLORIA CAME

THAT was the beginning of her Sheriff Nell fame and Polly loves to talk over the good old days at the Keystone lot. "Believe me, I can remember the very day and hour that Gloria Swanson and Marie Prevost and Phyllis Haver set foot in that studio." She grinned. "Those were the care-free days! Nobody had ever heard of a supervisor.

Right in the midst of her present M.G.M. contract it makes her shake her head and throw up her hands when she thinks of the luxurious way in which money is spent and wasted on the present-day movies in comparison with her early efforts. "Three hundred thousand dollars is just barely enough for a program picture now. And in those days it would have made four superspecials with a Griffith battle shot thrown

In case anybody should drive up and ask you, Polly has salted away her own earnings against the proverbial rainy day. If she were to give out a little free advice to newcomers, it would go something like this: "Save your money, little kiddie. People are fools, who don't make this business pay, not only during your good years while the sun shines, but after they're tired of you."

She went on, "You never can tell when your day is going to be over. Even the greatest of the movie people move in fads and cycles, and there are new faces coming in-even new comedians to take the place of funny old dames like me. I got a drift of what that might be when I was out of work six or seven months before Frances and the Murphys.' After that things broke pretty good for me with this new contract and pictures like 'Bringing Up Father' and 'Buttons' to do. But I've got my mother and the only lucky break I recognize is that bank statement every month.

Which only goes to prove that Polly is not only a great, great girl but a darn smart one as well



How to have Lovely, Lustrous Hair ~ always!

Does your hair ever seem dull to you-drab, lifeless? Have you not wished for something that would keep it looking prettier-richer in tone? The secret lies in proper shampooing! Not just soap and water "washings", but regular use of a shampoo that really beautifies—one that was created especially to improve dull hair and add that little

something extra so often lacking. If you really wish to make your hair bewitchingly lovely—just one Golden Glint Shampoo will show the way! No other shampoo, anywhere, like ie! Does more than merely cleanse. It gives your hair a "tiny-tint"—a weelittle bit—not much—hardly perceptible. But what a difference it makes in one's appearance; that exquisite softness of tone that everyone admires! Millions use regularly! You'll like it! There's a youth-imparting touch—a beauty specialist's secret in its formula. At your dealers', 25c, or send for free sample.

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Letters to the Editor

(Continued from page 8)

sedative there is, and the pleasantest.

Marcia P. Champagne.

On "The Wedding March"

CLEVELAND, OHIO—Allow me to pay tribute to von Stroheim and his "Wedding March."

This picture is a marvel, no less. It leaves one stunned by its beauty and by the breadth and magnificence of its conception.

breadth and magnificence of its conception. What must it have been before cutting!

To have directed such a film, and also to have done such a wonderful piece of acting, would have been an impossibility for any but a genius; and von Stroheim is opportunity to book and that, with every opportunity to book to acting the propertion of the propertion of the properties of th hogs the camera.)

nogs the camera.)
The others of the cast are excellent. Fay
Wray as Mitzi with her innocent face and
charming ways is a perfect foil for the polished and heartless (?) Nicki.
Cesare Gravina—bless him!—in his part
is perfection. The Corpus Christi scenes are

marvels of color and grandeur; the seduc-tion scene is breath-taking in its sinister beauty. Hail to von Stroheim!

Stars at Home

LOS ANGELES, CAL.-Having lived in LOS ANGELES, CAL—Having lived in LOS Angeles for many years, I have had the opportunity of seeing quite a few actors in person—some I liked and some I did not. Nevertheless, I think they are a brilliant, fascinating people whom I always enjoy seeing. They are different—the atmosphere

in which they live and work is different.
But they are real human beings and the
majority are congenial and lovable people
whom you can't help but admire tremendously. I have watched them just like
any motion-picture "fan" and have been
thrill the the same way—for I am an
thrill the properties way—for I am an
accordingly myself—and so I judge them
accordingly the properties of the prop

Among those I have met, Mary Pickford was the sweetest and dearest. Charles Rogers seemed just a nice young fellow— the kind you'd like for a "beau." Gloria Swanson-to me-was very nice, and Mary most of them willing to autograph a leaf, give a smile or do some little trifle which means a great deal to a "fan." I am for the motion pictures! Long may they prosper!

Betty Hillman.

Get Your Noise Elsewhere!

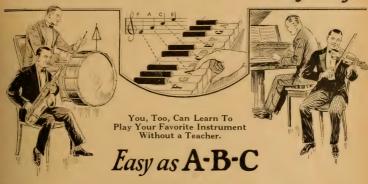
SURREY, ENGLAND—The death of the silent drama would be a tragedy indeed to many who go to the pictures for a rest and change from the noises and turnoil

and change from the noises and turmoil that infest the day.

If, for instance, all the racket and gun firing is going to be heard, it will cause people to stay away rather than come out with bad headaches—hence—box office re-

I am a regular reader of MOTION PIC-TURE and a keen picture goer and to be deprived of either of these—which are my deprived of either of these—which are my only pleasures—would be a great loss to me and I am only one of many; therefore I say most emphatically—on with the silent drama and let those who want noise seek their pleasures elsewhere.

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YES, half a million delighted men and women all over the world have learned music this quick, easy

Half a million-500,000-what a gigantic orchestra they would make! Some are playing on the stage, others in orchestras, and many thousands are daily enjoying the pleasure and popularity of being able to play some

Surely this is convincing proof of the success of the new, modern method

perfected by the U. S. School of Music! And what these people have done, YOU, too, can do!

Many of this half mil-

had never touched an inusual time they learned to pla their favorite instrument. Best of all. they found learning mu-

ercises—no tedious scales—no ex-pensive teachers. This simplified method made learning music as easy

the very start you are playing real tunes perfectly by note. You simply can't go wrong, for every step, from beginning to end, is right before your eyes in print and picture. First you are told how to do a thing, then a picture shows you how, then you do

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The Answer Man

(Continued from page 112)

J. S.—Tom Mix and Billie Dove played in "The Lucky Horseshoe". Kathleen Mary Pickford played in "Less than the Dust." Your stationery is O. K. Why apologiac? Philippe De Lacey's latest picture is "Napoleon's Barber." John Loder, Jack Holt and Nora Lane have the leads in "The Sunset Pass." Paramount Studios, 5451 Marathon St., Hollywood, Cal.

D. J. F.—Don't think I will buy any of that fiannel money—it does shrink. Loretta Young was born in Salt Lake City, Utah, Jan. 6, 1912. She is five feet two, 98 pounds, dark hair and eyes. She danced on the stage before entering pictures. First picture was "Naughry Bur Nice" as second lead. This was released in 1927. John Gilbert and Mary Nolan have the leads in "Thirst."

BROWIEE.—You may write Baclanova and Fay Wray at the Paramount Studies, Bayer and William Bayer and William Bayer and William Haines at the Metro-Goldwyn Studies, Culver City, Cal. Monte Bine, Audrey Ferris, Warner Bros. Studies, 5842 Sunset Blyd., Hollywood, Cal. Mary Philibin, Universal Studies, Universal City, Cal. Why give me the merry Ha Hab

S, P, J,—Clara Bow was born in Broöklyn, N, Y, Aug. 8, 1905. She's five feet two and a half, weighs 109 pounds, red hair and brown eyes. Her latest picture is in the leading man. Send your note to her at the Paramount Studios, 5451 Marathon St, Hollywood, Cal. Don't feel bad because vacation's over. Pity the poor fishes; they must stay in a school all the year round. Write Harold Lloyd at roap No. Las Palman Ave., Hollywood, Cal.

M. L. D.—There are lots of people who walk a mile for a movis, Ves. I liked "Our Dancing Daughters." Joan's next picture will be "Dream of Love." She receives her mail at the Metro-Goldwyn Studios, Culver City, Cal. I quite agree with you about Conrad Nagel. Gary Gooper is just as good tractic state of the Work State

ANOTHER HOBO.—Have you joined the outfit? Loretta Young was born Jan. 6, 1912. She is five feet two, weighs 98 pounds, has dark hair and eyes. She plays opposite Richard Barthelmess in "Scarlet Seas." Sue Carol is twenty years old. Sweet Sue, as you call her, receives her mail at the Fox Studios, 1401 No. Western Ave. Colleen Moore was born Aug. 1902.

HELEN AND HOW.—So you adore dark men. You'd have a hig time in Africa. Joan Crawford was born May 23, 1906. Louise Brooks in 1905. Clara Bow, Aug. 8, 1905. Gary Cooper, May 7, 1901. Bille Dove, May 14, 1905. Alice White was born in Paterson, N. J., about eighteen years ago. Her latest picture is Hot Stuff. First "The Sturday Night Kid." Paramout Studios, 5451. Marathon St., Hollywood, Cal.

THE DESERT BLOOM.—Ramon Novarro, May McAvoy had the leads in "Bea to the state of t

I GUARANTEE NEW HAIR in These Three Places—

OR DON'T PAY ME A CENT, FRONT

ARE you sincerely anxious to be done with dandruff, itchy scalp, falling hair and baldness? Do you really want to grow new hair

Perhaps you've already tried hard to overcome these afflictions. Perhaps you've put faith in barbershop "tips," and used all kinds of salves, massages, tonics, all with the same results . . . lots of trouble and expense but no relief!

Now, consider what I offer you. And figure out for yourself what a handsome proposition it is. I GUARANTEE to grow new hair on your head-on the top, front or temples-IN 30 DAYS .

Isn't that a different story from those you've heard before? I don't say, "try my wonderful remedy—it grows hair!" I say, and I put it in writing, "I GUARANTEE to grow hair . . .

My Method Is Unique!

Naturally, you say to yourself, "How can anyone make such a guarantee? It's hard to grow hair. I know, for I've tried a lot of things and

Ah, that's exactly the reason thousands who formerly suffered from scalp troubles bless the day they heard of me. For my treatment is based on science, on years and years of research. I studied scalps, not how to sell treatments. And I found, as did leading dermatologists, that ordinary surface treatments of the scalp are futile. Baldness begins at the ROOTS. If roots are dead, nothing can grow new hair. But in most cases, roots are only sleeping, waiting for the right treatment to bring them back

I Reach the Roots

Now, I leave it to you. How can ordinary treatments penetrate to the roots of your hair? How can ordinary tonics or salves remove the real cause of

My treatment goes below the scalp, right down to the hair roots, awakening them to new action. My treatment works surely and quickly, all the while stimulating the tiny blood vessels around the roots to new life and action. And with just the mere investment of a few minutes a day, thousands get these results from my treatment . . . or they never

TOP



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Do you want absolute proof of the true causes and proper treatment of baldness? Consult your family physician. Or look

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Why Suffer Years of Regret?

Why Suffer Years of Regret?

Before you turn the page take a look in the mirror at those thin spots on all your hair is gone. Consider how much prestige and attractiveness you'll move the properties and attractiveness you'll move the control whom below much prestige and attractiveness you must be propertied by the properties and attractiveness you must be propertied by the properties and attractiveness you was a propertied by the properties and the properties and the properties and the properties and the properties are the properties and the properties and the properties and the properties are the properties. The properties are the properties and the properties are the properties and the properties are the properties and the properties are the properties. The properties are the properties are the properties and the properties are the properties are the properties and the properties are the pro

Ailled Merke Institutes, Inc.,
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IARVO BEAUTY LABORATORIES, Dept. H-32, 1700 Broadway, N. Y.

The Answer Man

(Continued from page 122)

Banky, Budapest, Hungary, Jan. 9, 1902. Ramon Novarro played the part of Rupert of Hentsau in "The Prisoner of Zenda." His latest is "The Pagan." Send me a self-addressed envelope for a complete list of Ramon's pictures,

VICK AND MIL.-Glad to hear from you. Mary Philbin was born in Chicago, Ill., on July 16, 1904. She is five feet two. weighs 100 pounds, and has dark brown hair and gray eyes. June Collyer is twenty years old. Real name Dorothea Heermance. state entered pictures in 1927. She is playing in "Red Wine," write her at the Fox Studios, 1401 No. Western Ave., Los Studios, 1401 No. Western Ave., Los Angeles, Cal. Dolores Costello is playing in "The Madonna of Avenue A," Warner Bros., 5842 Sunset Blvd., Hollywood, Cal.

JUST CURIOUS.—Don't be like that. Baclanova was born in Moscow, Russia. She was educated in the Moscow Institute. She had ten years of brilliant success on the She had ten years of brilliant success on the legitimate stage before she made her screen debut. Her latest picture is "Wolf of Wall Street." Your letter will reach her at the Paramount Studios, 545f. Marathon St., Hollywood, Cal. Neil Hamilton was born Sept. 9, 1899. Bebe Daniels is playing in "What a Night," Neil Hamilton plays opposite her. George Bancroft was born in Philadelphia, Fa., Sept. 39, 1882.

CURIOUS KATHLEEN.—Donald Keith was the chap who played the violin in "The Way of All Flesh." Johyna Ralston was Sylvia in "Wings." You know she's in the Royal Flying Corps in the war. His first Paramount picture was "In the Name of Love." Jack Muhhall and Eugene O'Brien are not related. Richard Arlen is playing in "The Four Feathers." Write him at the Faramount Studies, 3451 Marattion St., Hollywood, Chapter Maratthon St., Hollywood, St.

AL JOLSON FAN.—You bet Al sang and did the talking in "The Singing Fool." You may send me twenty-five cents for a photo

of him. Your letter will reach Betty Bronof him. Your letter will reach Betty Bron-son at the Warner Bros. Studios, 544 Sun-set Blvd., Hollywood, Cal. Helen Foster and Warner Baxter are playing in "Linda" at the Metropolitan Studios, 1040 No. Las Palmas, Hollywood, Cal. Under the direc-tion of Mrs. Wallace Reid.

INQUISITIVE.—Alice White is not married. Her latest picture is "Naughty Baby," write her at First National Studios, Burbank, Cal. Don Alvarado was born Nov, 4, 1904, he is five feet eleven, weighs 160 pounds, has black hair and brown eyes, Real name is Joe Page, sorry he's married.
Gilbert Roland is twenty-five years old.
Write him at the United Artists Studios, 1041 No. Formosa Ave., Hollywood, Cal.

LORITA.—William Bakewell is playing in Douglas Faribanks' next picture, "The care of the United Artists Studios, 1041 No. Formosa Ave., Hollywood, Cal. Yes, I can supply you with a photo of either Barbara La Marr or Al Jolson, these are sold for twenty-five cents each. Write me direct.

CONRAD NAGEL FAN.-Conrad A CONHAD NAGEL FAN.—Cornal had interviews in the following; Jan. 1926. Mar. 1928. Nov. 1928 Morton Pictures. June 1925; Dec. 1925; May. 1925; May. 1926; Mar. 1927; May. 1927. Classic, pictures, Oct. 1924; Dec. 1926. His latest picture is "Kid Gloves," write him at the Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

CLAIRE.—Would suggest you write direct to Paramount Studios, 5431 Marathon St., Hollywood, Cal., in regard to the "stills" of Bebe Daniels, Bebe has had April, 1922; Feb., 1926; May and Oct., 1926, MOTION PICTURE. Does a fish know anything about love? You bet, Pikes Peak, you know. Daniel Haynes and Honey Brown have the leads in King Vidor's all-colored picture, "Hallelijah."

(Centinued on page 220)



Winning on a walk. Buster Keaton's sprinting turtle, known in sporting circles as the Reptilian Rocket, sets a new world's record for the eighteen-inch dash. Time: 7 minutes, 5% seconds

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Elinor Glyn, famous author of "Three Weeks" has written an amazing book that should be read by every man and woman -married or single. "The Philosophy of Love" is not a novel -it is a penetrating searchlight fearlessly turned on the most intimate relations of men and women. Read below how you can get this thrilling book at our risk—without advancing a penny.

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What Every Man and Woman Should Know

make people

headstrong man, or are you the victim of men's whims? Do you know how to retain a man's affection always? How to attract men? How to make love keep you youthful and fresh? Do you know the things that most irritate a man? Or disgust a woman? Can you tell when a man really loves you—or must you take his word for it? Do you know what you MUST NOT DO unless you want to be a "wall flower" or an "old maid"? Do you know the little things that

make women like you? Why do
"wonderful lovers" often become thought-"wonderful lovers" often become unough-less husbands soon after marriage—and how can the wife prevent it? Do you know how to make marriage a perpetual

In "The Philosophy of Love,"-Elinor Glyn answers these precious questions— and countless others. She places a magnifying glass unflinchingly on the most in-timate relations of men and women. No detail, no matter how delicate or avoided by others, is spared. She warns you gravely,

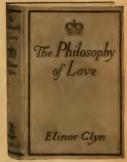
by others, is spared. She warns you gravely, she suggests wisely, she explains fully.

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ADVICE to the Love-Life-Lorn

Since the beginning of the Love-Life Story Series in MOTION PICTURE we have received innumerable protests from readers about the difficulties of obtaining copies of the magazine

It seems the newsdealer is sold out almost before he has time to get behind his counter on the morning of the 28th of the month

MOTION PICTURE has been petitioned, indeed, to have Congress enact a law forbidding the beginning of sales of the magazine before 6 o'clock in the morning, so that the average alert reader can have a fighting chance to get a copy

This MOTION PICTURE has been loath to do. The granting of its request, of course, would come quite as a matter of form. But it feels that the responsibility rests with the reader rather than with the dealer. The merchant of magazines has to observe the policy of first come, first served. He cannot discriminate

But he can do this: he can reserve a copy for you. And he will. Tell him before the 28th that you want a Morion Picture held for you on the 28th. And he'll have it. And you'll have it

It's the one way to insure your getting the next—the March—issue, in which there's another sensational Love-Life Story and a host of other features of equal interest

MOTION PICTURE

It's the Magazine of Authority

The Answer Man

(Continued from page 124)

ANNE WHITE.—How's Baltimore these days? Billie Dove was born in New York City, May 14, 1903. She is five feet five, weight 120 pounds, has brown hair and eyes. She is married to Irvin Willat, the director. She is married to Irvin Willat, the director, and the state of the state

SANDY.—Monte Blue and Rod La Rocque are not related, although they resemble one another. Advenue Le Counview of the Counview o

DOUGLAS SHIGEO.—Douglas Fairbanks, Jr., was born in New York City; he is about twenty-two years old, five feet ten, weighs 145 pounds, and has blonde hair and blue eyes. No man is ever too busy to hear you tell him what a wonder he is. "Lights of New York" was the first Warner all-talkie, and their latest one is "On Trial." Pauline Frederick has the lead.

A DOVE AND DIX FAN.—Thanks for the compliment about MOTION PICTURE, Billie Dove was born in New York City, May 14, 1903, five feet five, weighs 120 pounds, has brown hair and brown eyes, in married to Irving Willat, the director. Send me 25c for her photo. Richard Dix was born July 18, 1804, is six feet tall. Marion Davies, Jan. 3, 1900, she is five feet five, Joan Crawford, March 28, 1905, Wee feet feet four. Arthur plays 20, 1909, Wee feet five. Jean Arthur plays 20, 1909, Wee feet five. Jean Strawford Strawf

GEORGE H.—You may write William Bewell at the United Artists Studios, 1041 N. Formson Ave. Hollywood, Cal. Robert Studios, 1041 N. Formson Asserting Studios, 1041 No. Western Ave., Los Angeles, Cal. Betty Compon has an important rôle in "Weary River," starring Richard Bartheimess. Creichton Hale in "Seven Footprints to Satan," First National Studios, Burbank, Cal.

BUDGAR.—Renes Adoree is married to William Sherman Gill. Barry Norton was born in Buenos Aires, Argentine, his mother is French and his father is Argentine, his real name is Alfredo de Biraben; he came to New York a little over four years ago, jeff for Hollywood, where he started out as an French of the Hollywood, where he started out as an extended on the high state of the high state of

BUTTERFLY.—Helene Chadwick was Joan. Antonio Moreno was Clees, Gibson Joan William (Lee, Gibson Kells, in "The Border Legion." Yes "Butterfly" was filmed, and Laura La Plante, Ruth Clifford, Kenneth Harlan and Norman Kerry had the leads. This was filmed in August, 1924.

JUST RENA.—You refer to Conrad Nagel, who played in "Three Weeks." (Continued on page 128)

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Likewise to say that of the article she has contributed in the next, the February, issue of Classic.

The Confessions of Aileen Pringle by Gladys Hall

And they're confessions, the facts she lets be known in this story. What Miss Pringle says is the truth. How and why she happened to become an actress. How and why she got married. And why she will not remarry. And why she will not, for all their lives lie apart, consider divorce from her husband. A few instances of her tactics in love. An estimate of herself—and not an insincere estimate.

Don't miss this article. Find out some of the things that go on and that have been going on in the mind of the stately and brilliant person whom other women regard as the most dangerous of their number in Hollywood.

The February Classic will appear January 10 on every newsstand. Be there yourself—and early—to get your copy of next month's

MOTION PICTURE CLASSIC

It's the Magazine
With the Personality

The Answer Man

(Continued from page 126)

Janet Gaynor is five feet tall. Janet is not engaged to Charles Farrell. Write them both at Fox Studios, 140 No. Western Ave., Los Angeles, Cal. Olive Borden and George O'Brien are not engaged. Write George O'Brien also at the Fox Studios.

WANTA NO.—The six aviators that played in 'Lilac Time' were: Dick Grace, Sturr Loco.

For the control of the co

DICK.—You refer to Kenneth Thomson who played with Vera Reynolds in "Almost Human." Mary Brian is not married, her real name is Louise Dantzler. She is playing in "Someone to Love," Richard Dix in "Redskin," write to him at the Paramoust Theorem Studies, 5451 Marathon St, Hollywood, Cal. He will be glad to hear from you.

MISS EMILY AYERS.—In regard to "The Patsy," I would suggest you wife the Metro-Goldwyn Studios, Culver City, Cal. Milton Sill's picture "Stranded in Paradise" was changed to "His Capitive Woman." Renee Adoree will play opposite Ramon Novarro in "The Pagan."

PATCE.—Vou can write Shirley Mason at Columbia Studios, 1408 Gower St., Hollywood, Cal., where she is playing in "Runaway Girls." Madge Bellamy is not married; her latest picture is "Exilise." Don Terry is her leading man. Billie Dovés real name is Lillian Bohny, her latest picture is "Adoration." Your letter will reach her at First National Studios, Burbank, Cal.

DI.—The man who says, "I run things in my house," usually refers to the lawn mower, washing machine, vacuum sweeper, baby carriage, of the errand. I believe you "The Legion of the Condemand." Buddy Rogers is playing in "Someone to Love," Nils Asther was born Jan. 17, 1901, not married, playing in "The Wolf Song," Peramount Famous Studies, 3451 Marathous House, and Jan. 1911, and Marathy Marathy Marathy and Marathy Mara

C. K.—Clara Bow was born Aug. 8, 1905. Billie Dove, May 14, 1903, Charles Rogers, Aug. 13, 1904. Bebe Daniels, Jan. 14, 1904. Bebe Daniels, Jan. 14, 1904. Bebe Daniels, Jan. 14, 1904. Billie Transport of the First National Studios, Burbank, Cal. Clara, Charles and Bebe at the Paramount Famous Studios, 5451 Marathon St., Hollywood, Cal. Lowell Sherman is playing in "The Last of Mrs. Cheyney," starring Norma Shearer and Courad Nagel.

B. D.—Barry Norton hails from Buenos Aires. He is five feet eleven, weighs 145 pounds, has black hair and brown eyes. Real name Aldredo de Biraben. His latest picture is "Sins of the Father". Send your letter to the Fox Studios, 100 I. Nestern Ave., Los Angeles, Cal. Nils Asther was the son, in "Sorrell and Son." Western Ave., Los Angeles, Cal. Nils Asther was the son, in "Sorrell and Son." Studios, Culwe City, Cal. He is playing in "Dream of Love." Most of the players have secretaries. ... The Book That Zealous Reformers Once Burned in Public



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storm center of ferce controversy and even persecution. Critics and the haute-monde ha ve a cclaimed it with unstincted ness and subject matter while prudish zealots and tyrannical reformers, aghast at the utter frankness with which Boccaccio exposed raw, resorted to every possible means to keep this masterpiece from general circulation. At one time they actually went so far as to and have them publicly

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At night: make a rich lather of Palmolive Soan and warm water. With both hands, apply it to face and throat, massaging gently in an upward and outward motion, to stimulate circulation. Rinse throtogoliwith warm water graduated to cold until you actually feel all impurities, oil, secretions and make-up carried wavy. Then dry the skin tenderly with a soft towel.

In the morning; repeat this treatment and add a roud of finishing cream before putting on rouge and powder That's all!. A simple treatment, but it must be observed twice every day to keep the skin lovely an youthful. At 10c Palmolive is the world's least expensive beauty formula. Buy a Bar, begin using a today. Colgate-Palmolive-Peet Co., Chicago, Illinoi.

Retail Price 100

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Motion Picture

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To safeguard skin from dirt and make-up

Unless the pores are thoroughly cleansed every day in this way, blackheads, pimples, sallowness result

How olive oil, in this facial soap, goes beneath the surface to reveal natural beauty

DAY, more than ever before, there is vital teaning in the phrase "washing for beauty."

The veryou may be one of those who overlook its trance. The layers of rouge and powder which you kely to apply during the course of a day the ind dirt, oil secretions, dead skin that find their to the pores are simply an invitation to blackees, pimples, dreaded blemishes!

haps you, yourself, go on from day to day
aga pricelesily ovely complexion. Changescome
and daily that you scarcely notice them. Then—and
are, one day—you find coastened texture, lifeless
replacing your naturally youthful skin. The only
to combat these evils is to wash the face, in
yay, with a soap containing olive oil.

Olive oil and your skin

is what olive oil does, when you follow the as Palmolive treatment given below: it soothes trimulates, it cleans as it beautifies. Gently, the oil softens those tiny, stubbornly hard masses form in your pores. Gradually, they are freed the skin is able to "breathe" once more. Lovely, color comes rushing to the surface. Blotches, taltrities disappear. You touch your face and it must you with its cool softness. You look at it and bigitted with its fresh loveliness!

to llions use Palmolive for the bath as well, because
to inexpensive. To discover your own
bilities of beauty, you should begin
treatments tonight!





An night – Make a rich tarber of Palmoive Soap and warm water. With both hands, apply it to face and throat, massaging gently in an upward and outward motion, to stimulate circulation. Rinse thoroughly with warm water ganduated to cold until you cartally feel all impunties, oil secretions and make up carried away. Then dry the skin tenderly with a soft towel. In the morning—Repeat this treatment and add a touch of finishing cream before putting on rouge and powder. That's all! A simple treatment, but it must be observed twice every day to keep the skin lovely and youthful. At 10. Pallmolive is the world's least expensive beauty formula. Buy a bat, begin using it roday. Colgate-Palmolive-Peet Co., Chicago. Illinois.

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Jeanne Eagels

The famous star of "Rain" in an alltalking motion picture version of W. Somerset Maugham's stage success. "The Letter". Supported by O. P. Heggie and Reginald Owen. Directed by Jean de Limur. Adapted by Garrett Fort. Supervised by Monta Bell. The Paramount All-Talking Show consists of "The Letter", Eddie Peabody, and The Giersdorf Sisters.

"The Letter" is also presented in a "silent" version so if the theatre you patronize is not equipped for sound, you can still enjoy this great Paramount Picture. Silent or with Sound "If it's a Paramount Picture it's the best show in town!"







Volume XXXVII, No. 2

March, 1929

Features in This Issue

Cover Portrait of Lina Basquette by Marland Stone, especially created by Russell Ball

Mr. Hoover Censures Censorship	28
Jaime Del Rio: Innocent Bystander Dorothy Donnell He Died Not of what the Doctors Said	31
Home, Swede Home	33
Don't Give It All to Broadway	34
Jane Comes Clean	40
Plugging for Fatty	42
The Love-Life Story of Virginia Bradford. Ruth Biery At Twenty-three She Feets She Has Had All the Experience a Woman Can Have	44
Her Regrets to Royalty. Helen Louise Walker Among Other Things, Lili Damita Might Have Been Crown Princess of Germany Helen Louise Walker	48
Duty Unadorned	50
Hollywood Wetiquette	52
For Crying Out Loud	55
Those Marytal Reports	59
Your Neighbor Says Miss Rath Kone Has Rung Doorbells in Hollywood; and She Reveals What's Behind the Portals Walter Ramsey	64
Modernized Menaces	68
A Little Lauder—And Funnier	74
Shopping With Lilyan Tashman	78

COLIN J. CRUICKSHANK, Art Director

DOROTHY DONNELL CALHOUN, Western Editor

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FIFTEEN-DOLLAR LETTER Well-Deserved Praise

LINCOLN, NEBRASKA-I often wonder if many people ever realize the number of valuable things they owe to motion pic-tures. I have an academic education, and have no desire to cast any aspersions on our excellent colleges and universities, yet I have received a more liberal and varied education from motion pictures than I ever

Never having been able to shake off the shackles of a circumspect and circumscribed existence in a hidebound and provincial existence in a indepoint and provincial Mid-Western state, yet have I been permitted to visit the four corners of the earth, through the movies. Plays of the first class and stars of the first magnitude seldom and stars of the first magnitude seldom make this city, yet have I seen the most superb drama and supreme portrayal of character, in the movies. I have seen the soul-searing passion of "Flesh and the Devil", the magnificence of sacrifice for "Wings"; the wonder of brotherly love that transcends even death in "Beau Geste"; the exquisite and pathetic revelation of the mad king czar, Paul, in "The Patriot"; have felt the full significance of true love as shown in "Seventh Heaven"; true love as shown in "Seventh Heaven"; voice in "The Singing Fool"—what higher transcriptions of human emotions are there on which to feed my soul?

There are those who derive a particular not. I am too grateful for the beauties I have witnessed and the satisfaction that remains with me for cynical comments and scathing remarks. Better movies will be

when he is striving to harness

TEN-DOLLAR LETTER

The Movies Help in

Many Ways SALT LAKE CITY, UTAH —I think you should receive a little wellearned praise for your splen-did magazine magazine. me to express in

I am a sort of semi-invalid and much of my time is spent in bed, here in a gloomy of my time is spent in bed, here in a gloomy little room with no sunshine, no beauty, no flowers to cheer long, painful days, so here your magazine comes like a veritable Fairy book filled with beauty, happiness, success, a book of dreams-come-true; I devour it, I say of some actress: "She is the one that once I meant to be." Once I dreamed of once I meant to be. Once I dreamed of having a youth like that, filled with danc-ing, playing, sunshine; I am still young, though sometimes the heart grows weary, as I read deeper about her life I learn that

words just what it has meant to me.

FIVE-DOLLAR LETTER

Let's Censor the Audience

SPOKANE, WASH.—People are crying their eyes out, because "CRIME" is being put before their children, in the MOVIES, but why do they allow their children to go to every show, regardless, not knowing what it may involve.

Thanks to our movie people, we are provided with pictures that are especially adapted to the entertainment of children, and it seems a sname that something can't be done to regulate them, like having an in-spector in each city, to limit the age that is admitted. Because we need the shows of worldliness and crime to bring us face to face with facts, and the realization that we

Talmadge for-ever, and for days after I saw "Camille," I couldn't be-I love her, and though I appre-ciate the new stars and their

Prizes for Best Letters

Each month MOTION PICTURE will award cash prizes for the three best letters published. Fifteen dollars will letters published. Fifteen dollars will be paid for the best letter, ten dollars for the second best, and five dollars for the third. If more than one letter is considered of equal merit, the full amount of the prize will go to each writer.

of the prize will go to each writer. So, if you've been entertaining any ideas about the movies and the stars, confine yourself to about 200 words or less. Annonymous communications will not be considered and no letters will be returned. Sign your full name and address. We will use initials if requested. Address: Laurence Reid. Editor, Morrow Prevrung, Paramount Building, 1500 Broad-Prevrung, Paramount Building, 1500 Broad-



-



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What a cigarette meant there

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courage, for he was no "ladies' man," and she was the belle of the town.

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of courage, likewise, to propose and go through with the idea behind Chesterfield.

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anthi and Cavalla, Smyrno nd Samsoun — from here ome the fragile tender Turkish obaccos for Chesterfield's fa

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By MARION MARTONE

Adorée, Renée—playing in The Pagan—Metro-Goldwyn-Mayer Studios, Culver City, Cal. Alvarado, Don—playing in The Apache—Colum-bia Pictures Corp., 1408 Gower St., Hollywood, Cal. Arlen, Richard—playing in The Four Feathers— Paramount Studios, 5451 Marathon St., Hollywood,

Armstrong, Robert—playing in Leathernecks Pathé Studios, Culver City, Cal. Arthur, George K.—recently completed All At a—Metro-Goldwyn-Mayer Studios, Culver City,

Cal.
Arthur, Jean—recently completed The Санату
Murder Case—Paramount Studios, 5451 Marathon
St., Hollywood, Cal.
Astor, Mary—playing in New Year's Ewe—Fox
Studios, 1401 No. Western Ave., Hollywood, Cal.
Asther, Nils—playing in Wild Orchids—MetroGoldwyn-Mayer Studios, Culver City, Cal.

Baclanova, Olga—playing in The Woman Wko Needed Killing—Paramount Studios, 5451 Mara-thon St., Hollywood, Cal. Bancroft, George—playing in The Wolf of Wall Speet—Paramount Studios, 5451 Marathon St.,

Giver City, Cal.

Barthelmess, Richard—playing in Weary Riser
First National Studios, Burbank, Cal.

Basquette, Lina—playing in The Younger Genudion—Columbia Pictures Corp., 1408 Gower St.,

rwood, Cal. ery, Wallace—recently completed *Tong War*— mount Studios, 5451 Marathon St., Hollywood

al.

Bellamy, Madge—playing in Fueilives—Fox Stuos, 1401 No. Western Ave., Hollywood, Ca].

Bennett, Belle—playing in Reputation—Tiffanyalıl Studio, 4516 Sunset Blyd., Hollywood, Cal.
Blue, Monte—playing in The Greyhound Limitedarner Bros. Studios, 5842 Sunset Blyd., Hollywood,

ollywood, Cal.
Boles, John—playing in *The Desert Song*—Warner
ros. Studios, 5842 Sunset Blvd., Hollywood, Cal.
Bow, Clara—playing in *The Wild Party*—Paraount Studios, 5451 Marathon St., Hollywood, Cal.
Boyd, William—playing in *Lealurenceks*—Pathé

luder Case—Paramount Studios, 5451 Marathon I, Hollywood, Cal. Brown, Johnny Mack—playing in Coquette— ickiord-Fairbanks Studios, Hollywood, Cal. Byron, Walter—playing in Queen Kelley—United ritist Studios, 1041 No. Formosa Ave., Hollywood,

Beery, Noah—playing in The Four Feathers— aramount Studios, 5451 Marathon St., Hollywood

Carol, Sue—playing in Girls Gose Wild—Fox Studios; 145; No. Western Ave., Hollywood. Cal.
visitions, 145; N. Western Ave., Los Argeles. Cal.
chaplin, Charles—Jaylin Studies, 145; La Brea Ave., Los Angeles. Cal.
collier, William Jr. (Buster)—playing in The

Red Sword-FBO Studios, 780 Gower St., Hollywood, Collyer, June—recently completed Red Wine—ox Studios, 1401 No. Western Ave., Hollywood.

Colman, Ronald—playing in Buildag Drummeng Colman, Ronald—playing in Buildag Drummeng Colman, Park Colman, Ronald Colman, Park Colman, Berty—playing in Weary Riser—First Conness, Berty—playing in Weary Riser—First Conness, Berty—playing in The Wolf Song—Paramount Studies, actif Marathon St., Hollywood, Cal. St. (1998) and Call Colman, Park C

Pamilta, Lill-receptly completed The Review-ica Bannai Goldwyn Productions—7212 Santa Mon-Dane, Karl—politing in The Dubt Mees On-man Company of the Company of the Company of the Meta-Coldwyn-Mayer Studios, Cutver City, Call-mont Studios, acts Marthon St., Hollywood, Call-mont Studios, acts Marthon St., Hollywood, Call-Mitter-Coldwyn-Mayer Studios, Cutver City, Call-Dayson, Dorte-Pulyang in Callera of the Riva-Day, Marcelline—playing in Martha of the Patrick College of the Company of the College City of the Day, Marcelline—playing in Martha of the College Artists Studios, rota No. Formosa Ave, Hollywood, Callera-City Callera City of the College City of the College City of the Artists Studios, rota No. Formosa Ave, Hollywood, College City of the City of th

Denny, Reginald—playing in His Lucky Dayhenny, Kegnader-paising in Tales Day-lienny, Kegnader-paising in Tales Day-Dix, Richard-recently completed Redshim-Para-nount Studios, 5451 Marathon St., Hollywood, Cal. Drien National Studios, Burbank, Cal. First National Studios, Burbank, Cal. Studios, 1401 No. Western Ave., Hollywood, Cal. Dunn, Josephine-playing in White Fary—Fox tudios, 1401 No. Western Ave., Hollywood, Cal.

Fairbanks, Douglas—playing in The Iron Mask— Hecktord-Fairbanks Studios, Hollywood, Cal. ED Studios, 780 Gower St., Hollywood, Cal. Farrell, Charles—playing in Bhe Sky—Fox Stu-dios, 1401 No. Western Ave., Hollywood, Cal. Fazenda, Louise—playing in The Detect Son— Warner Bros. Studios, 5494 Sunuek Bivk., Hollywood,

aynor, Janet—playing in Blue Sky—Fox Studios,
Jaio No. Western Ave., Hollywood, Cal.
Garbo, Grera—playing in City,
Gilbert, John—playing in Thirst—Metro-Goldwyn-Mayer Studios, Culver City, Cal.
Graves, Ralph—recently completed SidebynColumbia, Pictures Corp., 106 Gower St., Holly-

Johinnoa rictures court vood, Cal. Gray, Lawrence—playing in White Fury—Fox itudios, 1401 No. Western Ave., Hollywood, Cal. Griffith, Corinne—playing in Prisoners—First fational Studios, Burbank, Cal.

Haines, William-playing in The Duke Steps Out

al.

Hale, Alan—playing in Leathernecks—Pathé Stuios, Culver City, Cal.

Hall, James—recently completed The Case of
eng Smith—Paramount Studios, 5451 Marathon
t., Hollywood, Cal.
(Continued on page 12)





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In the Starry Kingdom

Hamilton, Neil-playing in What A Night-Paramount Studios, 5451 Marathon St., Hollywood, Haver, Phyllis—recently completed The Office Haver, Phyllis—recently completed The Office Scandal—Pathé Studios, Culver City, Cal. Hersholt, Jean—playing in The Younger Genera-tion—Columbia Pictures Corp., 1498 Gower St.,

Jannings, Emil—playing in A Tale of the Alpines
—Paramount Studios, 5451 Marathon St., Holly-Jolson, Al—recently completed The Singing Fool— Warner Bros. Studios, 5842 Sunset Blvd., Hollywood. Cal.

Joy, Leatrice—recently completed Strong Boy—
Fox Studios, 1401 N. Western Ave., Hollywood, Cal.

Keaton, Buster—playing in Spile Marriage— Metro-Goldwyn-Mayer Studios, Culver City, Cal.

Kent, Barbara—recently completed The Shake-down—Universal Studios, Universal City, Cal.

Kent, Larry—recently completed The Spiril of Youth—Tiffany-Stahl Studio, 4516 Sunset Blvd., Hollywood, Cal.

Lake, Arthur—playing in Campus Kisses—Uni-tersal Studios, Universal City, Cal.
La Plante, Laura—playing in The Haunted Lady
—Universal Studios, Universal City, Cal.
Loff, Jeannette—recently completed Annapolis—
Pathé Studios, Culver City, Cal.
Logan, Jacqueline—recently completed The Faker Logan, Jacqueline—recently completed The Faker
-Columbia Pictures Corp., 1408 Gower St., Holly-

ood, Cal. Lorraine, Louise—recently completed The Final teckoning—Universal Studios, Universal City, Cal. Love, Bessie—recently completed Broadway Mel-ty—Metro-Goldwyn-Mayer Studios, Culver City,

al.

Lowe, Edmund—playing in Thru Different Eyes
Fox Studios, 1401 No. Western Ave., Hollywood al.
Loy, Myrna—recently completed Hard Boiled
tose—Warner Bros. Studios, 5842 Sunset Blvd.,
follywood, Cal.
Luden, Jack—recently completed Sins of the
lakers—Paramount Studios, 5451 Marathon St.,

Faller:—Farmount Studios, 343; Maratino St., Hollywood, Cal. Hollywood, Cal. Studios, 780 Gower St., Hollywood, Cal. Lytell, Bert—recently completed The Lone Wolf's Daughter—Columbia Pictures Corp., 1498 Gower St., Hollywood, Cal.

MacDonald, Farrell-playing in Strong Boy-Fox Studios, 1401 No. Western Ave., Hollywood,

Ad Scattons, for version rev. may soon Mackaill, Dorothy—playing in Children of the Rins—First National Studios, Burbank, Cali.

Rins—First National Studios, Burbank, Cali.

McAway, May—playing in No Defense—Warner Land McAway, May—playing in No Defense—Warner McCox, Tim—recently completed Phe Direct Leave McCox, Tim—recently completed Phenomena Completed Pheno

-Paymount Studios, 5437 Marathon St., HollyWilk, Tom-recently completed The Driffur-F80 Studios, 780 Gower St. Hollywood, Cal.
Moore, Colleten—playing in Vis & Good—First
Moore, Gowen St. Hollywood, Cal.
Moore, Owen -recently completed Studies, LoveF10 Studies, 750 Gower St. Hollywood, Cal.
Moreon, Antonio—excently completed Adoution
- First National Studies, Burbank, Cal.
Moreon, Antonio—excently completed Adoution
- First National Studies, Burbank, Cal.
Moreon, Studies, Drivan, Cal.
Muthalt, Jack—playing in Californ of the RitaF10 Studies, Love No. Western Ave., Hollywood, Cal.
Muthalt, Jack—playing in Californ of the RitaMutray, James—recently completed The Shadedown—Universal Studies, Universal City, Cal.

al.
Nilsson, Anna Q.—recently completed Blockade.
FBO Studios, 780 Gower St.. Hollwood, Cal.
Nicon, Martan—playing in The Red Sword—FBO
Nolan, Mary—playing in Third—Metro-GoldNolan, Mary—playing in Third—Metro-GoldNorton, Barry—playing in The Command to Loca
Paramount Studios, Staff Marathon St., Holly—
Paramount Studios, Staff Marathon St., Holly—

O'Brien, George—playing in Son of Anak—Fox Studios, 1401 No.Western Ave., Hollywood, Cal. Oland, Warner—recently completed The Faker— Columbia Pictures Corp., 1408 Gower St.; Hollywood,

O'Neil, Sally—playing in Broadway Feer-Tiffany-Stahl Prod., 4516 Sunset Blvd., Hollywood, Olmstead, Gertrude—recently completed The Lone Wolf's Daughter—Columbia Pictures Corp., 1408 Gower St., Hollywood, Cal.

Page, Anita—playing in Broadway Melody— Metro-Goldwyn-Mayer Studios, Culver City, Lail. Philibin. Mary—recently completed Port of Doublet - Universal Studios, Universal City, Cal. Surface, Studies, 120 No. 1988. Surface, 120 No. 1988. Pickford, Mary—playing in Coguste—Pickford, Mary—playing in Coguste—Pickford, airnbanks Studios, Hollywood, Cal. Studies, Hollywood, Cal. Studies, Hollywood, Cal. Studies, 1988. Surface, 1989. Surfa

wood, Cal.
Pringle, Aileen—recently completed *Dream of*Lope—Metro-Goldwyn-Mayer Studios, Culver City,

Quillan, Eddie-playing in Noisy Neighbors-Pathé Studios, Culver City, Cal.

Ralston, Esther—playing in A Tale of the Alpines
—Paramount Studios, 5451 Marathon St., Hollyood, Cal.
Reed, Donald—recently completed Hardboiled—RO Studies, 750 Gower St., Hollywood, Cal.
RO Studies, 750 Gower St., Hollywood, Cal.
St., Hollywood, Cal.
Rich, Irene—recently completed. Net McCobb's
Washer—Path Studies, Culver City, Cal.
Rogers, Charles (Buddy)—playing in Close HarRogers, Charles (Buddy)—playing in Close HarCollywood, Cal. Studies, Sci.25 Marathon St.,
Ollywood, Cal.

Schildkraut, Joseph—playing in A Bargain in the Kremitn—Universal Studios, Universal City, Cal. Schastian, Dorothy—creently completed The Rainbow—Tiffany-Stahl Studio, 4516 Sanset Blvd. Hollywood, Calma—playing in The Trial of Mary Dagon—Metro-Goldwyn-Mayer Studios, Culver Sills, Milton—playing in Comedy of Life—First National Studios, Burbank, Cal.

National Studios, Burbank, Cal.

National Studios, Burbank, Cal.

National Studios, Burbank, Cal.

Stone, Lewis—playing in Hilly Howeod, Cal.

Stone, Lewis—playing in Hilly Howeod, Cal.

Stone, Lewis—playing in Hilly Orchita—Metto-Gotheyn Abayer Studios, Culver City, Call Hill—playing Calley, Call Hilly Control Studios, 1601 No. Western Ave, Hollywood, Cal.

Swanson, Gloris—playing in Queen Kellips, Wannoon, Gloris—playing in Queen Kellips, Linked Artists Studios, 1047 No. Formosa Ave, Hollywood, Cal.

Höllywood, Cal.

Todd, Thelma—playing in Seven Footprints to
Sators—First National Studios, Burbank, Cal.
TOrres, Raque—playing in The Fogas—MetroTorron, Glenn—recently completed Froadway—
Universal Studios, Universal City, Cal.
Tyler, Tom—playing in Gran Law—FBO Studios,
740 Gower St., Hollywood, Cal.

Valli, Virginia—recently completed Street of Illu-sion—Columbia Pictures Corp., 1408 Gower St., Hollywood, Cal.
Yaughn, Alberta—playing in Noisy Neighbors—
Pathé Studios, Calver City, Cal Monde de Frie the Great
—Pathé Studios, Calver City, Cal
—Pathé Studios, Calver City, Cal
—Velex, Lupe—playing in The Wolf Song—Paramunt Studios, Saff Marthon St., Hollywood, Cal.
Paramount Studios, Saff Marthon St., Hollywood, Cal.

White, Alice—playing in Hot Stuff—First National Studios, Burbank, Cal.
Wilson, Lois—playing in Object Atimony—Columbia Pictures Corp., 1408 Gower St., Hollywood, Cal.
Windsor, Claire—recently completed Captain
Losh—Fox Studios, 1401 No. Western Ave., Holly-



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LET ME TELLYOU





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JOHN GILBERT will be the highest paid star on the screen under his new contract for Metro-Goldwyn-Mayer. He is to have a salary of \$10,000 a week. Under his contract he will make six pictures, at the rate of two a year, receiving \$250,000 for each one,

FRED THOMSON, the popular cowboy star, passed away rather unexpectedly just after Christmas. Thomson had been ill with the influenza for several weeks, and had just been operated on for gallstones but was believed to be doing well. Hewasforty-two years old, and was the husband of Frances Marion,

Thomson had had a very colorful career. He was one of the most noted athletes on the West Coast, an internaall-around track had served with distinction in the World War. And was a Presbyterian minister. He enas a double for mi-"Love Light." Then Western pictures, riding his famous white horse, Silver

the scenarist.



Speaking of reports, rifle and otherwise, there's that of the engagement of Gary Cooper and Lupe Velez. But so far it seems to concern only the one for them they
play together in "The Wolf Song"

tions on their year's program. This is owing largely to the very successful vocal tests made by this star for them,

MITCHELL LEWIS, former star in outdoor pictures of the Northwest, returns to the screen after a long absence, in the "Bridge of San Luis Rey."

MADGE BELLAMY'S contract with Fox expired recently, and their option on her services was not renewed. Miss Bellamy will probably free

PRODUCTION Pheing speeded up on the all-talkie version of "Bulldog Drummond," Ron-

H.B. WARNER is year. The first one will be "The Gam-

Fox is re-editing ago. They are to be

ESTELLE TAYLOR has just been signed to play opposite Lon Chaney in a picture to be called "Where East Is East." The Malay Peninsula is the locale of the story. There is a rumor that Chaney may CECIL DEMILLE will rehearse the cast of "Dynamite" until it is letter perfect before he starts on filming it. This is the first time DeMille has directed dialogue rehearsals since he left musical productions for vaudeville some years ago.

Owing to the success of "Blindfolded" and "False Colors," Fox will continue featuring George O'Brien and Lois Moran as

M-G-M is going to produce an original musical comedy with sound, starring William Haines. It is still uncast and un-

A LAN CROSLAND is to direct. David Lee, who made such a hit in "The Singing Fool," in another picture for Warners to be called "Sonny Boy." Al Jolson will supervise the film career of his little protégé.

When Greta Garbo visited New York recently, she preserved her incognito under the nom de plume of Anna Smith, the name she registered under at her hotel.

Fans who want to hear Jannings had bet-ter see the "Sins of the Fathers." There will be no dialogue, but Emil is to sing a song.
This may be their only opportunity to hear
Jannings if Paramount sticks to its decision

CORINNE GRIFFITH has just signed a new contract with First National, and will make some of the most elaborate produc-



Steps from the screen to sing and talk to You!

A famous stor of the Stage rises to greater stardom and imperishable fame through VITAPHONE! Famile Brice—in the new VITAPHONE! VITA



ANOTHER notable achievement of Vitaphone
—bringing to the world the marvelous art of
Fannie Brice—her subtle humor—her sympathy—her deep understanding of Life, its

In "MY MAN," the real Fannie Brice steps from the Screen to sing and talk to you. More astonishing, more fascinating—you will say—than the living presence of the artist!

loves, hopes, tragedies, triumphs.

You will hear her sing the songs that have made her the idol of millions—"My Man"—"Pd rather be Blue over You"—"I'm an Indian"—"Second-Hand Rose"—"If you want the Rainbow, You must have the Rain."

See and hear "MY MAN." Then you will know that a glorious new chapter of Progress has heen written. You will be utterly amazed at the realism of Vitaphone. You will acknowledge its stupendous accomplishment in bringing to the people everywhere the best entertainment the world can offer.

FIF THERE IS NOT A THEATRE IN YOUR COMMUNITY EQUIPPED AS YET TO SHOW "MY MAN" AS A TALKING PICTURE—BE SURE TO SEE IT AS A SILENT PICTURE.

OVERS

HOLLYWOOD NIGHT AND DAY

By WALTER RAMSEY

Thoughts while strolling: Anna May Wong. Just a little gesture from Shanghai Joseph Schenck starting out in white knickers from the Roosevelt

Hotel at nine a.m. Billie Dove in a haberdasher's. I can almost imagine her husband

in that green tie she is buying.

Just finished my press agent mail from the studios

A few nothings in praise of practically nothing Wonder how Sid Grauman likes "Spider Boy":

Lina Basquette waving her arms from a boarding house.

It's only for a picture. Jean Hersholt standing in line to see

good actor getting a look at another for fifty cents.

Wonder what the husband of a star thinks about?

Somebody tickling Jobyna Ral-

Somebody being slapped. It's the way of all fresh.

Maybe Mrs. Willebrandt The door-man at the Mont-

Prop boy imitating the horses Ah! a bright new popcorn stand

That's two now. Murderous

price-cutting competition will soon

Preferred stock in Gin-High-Balls A has hit a new low for the year. Twenty people died last week from poisoning.
Edward Everett Horton—a boy

from the stage who made good in There seem to be more legitimate stage actors getting over in pictures every day. And more tried and true troupers of the illegitimate drama going out on their respective Annie Fays.

It's more or less of a mystery

ment on "Mother Knows Best." As somebody or other once said: form of originality.

Hollywood probably has more plastic surgeons than any other Hollywood probably has more plastic surgeons than any other town in the world! It has more advertisers who claim to cure facial disorders than it has speakeasies. From mother roles to ing additionable to the properties of the pr nose, the cutest mouth and the quaintest chin in town

And Hollywood falls for it. Partly through necessity but mostly because it falls for everything. Many a cute little blonde gal has returned from a "two weeks rest in Palm Springs" with everything but the size of her feet changed. "For better or for worse" is a phrase that has been applied, now to marriage, then to death and at last to plastic operations. There have actually been cases when they got the nose off and couldn't get it back.

These plastic artists can well be called the history-making profession. They wage war against the sins and blemishes of our forefathers and change the maps of the present generation.

Wilshire Boulevard is dotted with rejuvenation joints. the price of a suite at the Ambassador the ladies enjoy all the advantages of a rest cure while having their chins hoisted. One place promises to make them look like the nymph on the billboard outside. The artist must have forgotten it was an advertisement—the nymph

> Beauty is expensive in Hollywood. And highly cultivated like pampered orchids in a hot-house. I mean really cultivated. Eye-brows pruned for fifty-cents; rouges, I mean roses, planted for a dollar a box; crow's-feet hoed for two bucks; grafting, à la Burbank, from a lemon to a

Short story with moral attached: It all happened on a sound-proof stage. The whole staff on an M.G.M. talkie was stumped. What was that swishing noise coming over the sound track? Finally Jim Gleason hit upon the solution that it was two pieces of silk hitting together. Cherchez la knock-kneed femme. Cherchez la knock-kneed femme. But there was only one girl on the set and she wasn't wearing stockings. Jim called down from the director's box, highin the air, to little Anita Page asking what she had on. She told him. He told her to take 'em off. Now her wither comes carried." her mother comes every day.

A visitor to our little city was



Two representatives of two famous acting families: Isabelle Sheridan, a young cousin of Mary Pickford's, as she appears in one scene with John Barrymore in a new photoplay directed by Ernst Lubitsch

"Imitation is the dumbest

overheard to comment: "Holly-wood is a queer town; its famous citizens are possessed of the most advanced stages of inferiority-complex which they attempt to conceal with money." True or not, it sure is a quaint observation.

Sign on the Hollywood American Boxing Stadium: "Where the stars see the fights." And after witnessing the slaughter in the main event, they might add: "Where the fighters see the stars."

Pity the poor extra who misses the bus to Culver City. Although the two studio centers are only separated by about ten Rolls-Royce miles, the Culver City bus is the only direct way of getting from one to the other. The misses it in the morning; it means a tax cab. And to the other. The misses it in the morning; it means a tax cab. And would be all right except for two reasons: first, he has to be on time if he wants to work at all. Second, there aren't any direct street cars from Hollywood to Culver City. It has been found by experience that it requires three transfers, three waits and probably a tardy excuse to cover the distance.

Young fellow out at Universal recently invented the popular razzberry horn (memories of the buck private in "What Price Glory") that is now adorning the cars of actors out of jobs, actors of comparison of price of price who have flunked their exams,



T all started one day after lunch. The office crowd was in the recreation-room, smoking and talking, while I thumbed through a magazine. "Why so quiet, Joe" some one called to

me.
"Just reading an ad," I replied, "all about a new way to learn music by mail. Says here any one can learn to play in a few months at home, without a teacher. Sounds easy, the way they tell about it."

"Ha, ha," laughed Fred Lawrence, "do you suppose they would say it was hard?"
"Perhaps not," I came back, a bit peeved, "but it sounds so reasonable I thought I'd write them for their booklet."

Well, maybe I didn't get a razzing then!
Finally Fred Lawrence sneered: "Why,
it's absurd. The poor fellow really believes
he can learn music by mail!"
To this day I don't know what made me
come back at him. Perhaps it was because

I really was ambitious to learn to play the piano. Anyhow, before I knew it I'd cried, 'Yes, and I'll bet money I can do it." But

Suppose I Was Wrong-

As I walked upstairs to my desk I began to

What Instrument for You?

regret my haste. Suppose that music course wasn't the laugh on me for life. But just as I was beginning to weaken, my lifelong ambition to play and my real love of came to the rescue. And I decided to go through

with the whole thing.

During the few months,
that followed, Fred Lawrence

never missed a chance to give me a sly dig about my bet. And the boys always got a good laugh, too. But I never said a word. I was waiting pa-tiently for a chance to get the last laugh myself.

My Chance Arrives

Things began coming my way during the office outing at Pine Grove. After lunch it rained, and we all sat around inside looking at each other. Sud-denly some one spied a piano in the corner. "Who can play?" every one began asking. Naturally, Free

The Last Laugh

The Last Laugh
Ismited to myself, This was creatingly a wonderful
setting for my little surproce party. Assuming a
crowd littlered multiple over to the plants white the
"Play "The Varsity Drag," abouted Fred, thinking
to the plants of the plants of the plants of the the
setting of the plants of the plants of the plants of the
them in period the keys, and then, ..., with a
wonderful feeling of cool condidence. ... I broke
right into the very election Fred haded for. There
pans talk. But in a few minutes I beard a fellow
uping to like feet and about, "Fellows me, the boy's co-

Play Any Instrument

Send for Our Free Booklet and

Demonstration Lesson

Have you	3	U	v	e	1	n	st	τ	u	n	10	nt	?													
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Mrs. Cornelius Vanderbilt Jr.

is Young.....Entrancing.....Beautiful...
as the world expects her to be

ENTRANCINGLY BEAUTIFUL as this romantic world would wish her to be is Mrs. Cornelius Vanderbilt Jr. Slim as a nymph, with glorious Titian hair and a skin as fair as hawthorn blossoms, this young bride is winning all hearts with her charm.

Modern to her finger tips, Mrs. Van. chrill is ever on the wing, I as Maine camp. . . in Provincetown with arrise and writers. . flitting through New York shops . . . then en route for the Far West in the big custom-built car which has crossed the continent 28 times . . At last of "Sagebrush," the Vanderbilt ranch in Nevada, where much of her husband's writing is done.

Always she shares his work, his constant comrade and chum. The carefree life of the Western desert country delights them both. Mrs. Vanderbilt is a crack shot with rifle, shotgun or revolver, and she can rope a steer as cleverly as any cowboy.

Despite her outdoor life, her constant travel, she has found the way to guard the flower-like freshness of her complexion.

"Even on our Nevada ranch," she says, "I have my daily 'facial'—with Pond's.

"One can keep one's skin really young and lovely with just these Two mar-

> (BELOW) Beautiful comen energywhere use Pond's four preparations because they are so exquisitely fine and pure. In these special green glass jars, made by Pond's for her dressing table, Mrs. V anderbilk keps the Two Creams and Freshener. Sereral of the dainty solvety new Cleaning Tissues lie ready for her use.





Mrs. Cornellus Vanderbilt Jr., was Miss Mary Weir of Davenport, Iowa. She is entrancingly lovely, with wistful blue-grey eyes, glorious Titian hair and skin like hawthern bloom. This chic ensemble is of flame-colored velous age wer a peach chiffon frock.

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velous Creams, the exquisitely fine Tissues, the wonderfully invigorating Tonic. I'm devoted to Pond's."

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Last, to complete your daytime toilette, and before you dress for evening, just a thistledown touch of Pond's Vanishing Cream for protection and as a powder base.

Try this delightful Method! Send the coupon below for trial packages of Pond's four preparations, enough to last a week.

(BELOW) Here in their familiae everyday containers are "the four enchanting things Pond's makes" as Mrs. Vanderbilt 1832. Pond's Cold and Panishing Creams, Cleansing Tissues and Skin Freshene compose Pond's Method—to efficacious, so quick to use. Use them yourself wherever you may not be possibly wherever you may the possibly the possible possible.



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The requirements of Lupe Velez's forthcoming screen story had driven her to tiers—upon her skirt; at least. For the narrative of "Wolf Song" is set in the period before girls, even girls like Lupe, had ankles; when hems, and not vacuum cleaners, swept the floor

Riches



Carsey

Dorothy Mackaill maintains that sex-appeal doesn't depend upon what you wear or don't wear, but upon what you think. We trust that in "Children of the Ritz" she will put the last word in It in the last word of the title



2,

The talkies take second place nowadays in Hollywood as an incentive to young women to cultivate their voices. The greatest urge has come with the news that Buddy Rogers is to have the lead in "Close Harmony," and the girls are rounding into shape to vamp till ready



It seems almost inconceivable, that so soon after her marriage to John Barrymore it should happen. It's enough to make anyone cynical. But it's actually a fact: Dolores Costello is going to appear in the title rôle of a picture named, by some pessimist, no doubt, "Alimony Annie"



With a star like Lois Moran in it, "True Heaven"—the film she's going to do after "Blindfold"-should be all that the name implies. Miss Moran is unique among the younger players: she has matured a bit and yet held her every whit of freshness



R. H. Louise

Johnny Mack Brown plays Greta Garbo's husband in "A Woman of Affairs." And although Jack Gilbert's in the picture, and more or less foreordained by box-office rules to win the girl eventually, Johnny seems to think it was a great wife while it lasted



R. H. Louise

When you talk about silken tresses in relation to Carmel Myers, it's no mere figure of speech. You just know she wears'em. The occasion is a job of work as a skilled vampire in "Dream of Love," and she has already rolled down her sleeves



Norman Kerry is a screen actor who hasn't the idea of making a big, quick killing and then rushing into a hectic retirement. Which no doubt explains why he, where many others have come and gone up in smoke, continues to be very much in the picture

Motion Picture

March, 1929

MAJOR GEORGE K. SHULER
Publisher

LAURENCE REID

Managing Editor

DUNCAN A. DOBIE, JR.
General Manager

Camera!

1TH the passing of Theodore Roberts passed a part of something that seems seldom to grow in the hothouse garden of the screen.

Actors call it trouping. And it means, for one thing, that the performance of a scene is the most important thing in an actor's life. It means that no matter how a man may feel, whether he has a headache or a heart ache or a toothache; no matter whether he's tired from an all-night ride in a stonecold railroad car; no matter whether he likes the rest of the people in the cast or not-when he steps out before his audience, he must and does give everything he has. The laugh-clown-laugh stuff, if you will. But it's magnificent stuff. And in these days when full-grown men are so dainty-souled that they must be wakened in the morning by their wife's passing a cut orange under their nostrils. When art and temperament and other such self-conscious words are so frequent in the conversation of those who lack both -it makes you feel a little empty to see one of the grand old genus trouper, such as Theodore Roberts was from first to gallant last, no longer with us.

A BEACON TO BEGINNERS

The present generation of machine-made players would do well to remember Roberts as his fans always will. His cigar has gone out, but for the boys and girls of today the light of his manliness and his abilities should be cherished as a beacon.

And speaking of Roberts, one cannot but think of the unkindness of those from whom he might have expected so much of the opposite, which befell him when his health failed. Perhaps not because his health failed, but because his earning capacity did.

It is another indication of the hardness of the grain of people one finds so often in Hollywood. One would almost come to believe that the most ordinary of human sympathies and decencies were entirely lacking in this place where success is a thing fought for with brass knuckles and blackjacks. Roberts, the soul of generosity and upstanding courage, is one example. Jaime Del Rio, come to die alone in a foreign city whose language he could not understand, is another.

GENE AND OTHERS NOT GENIAL

While we're on the subject of foreign lands, we can't help commenting upon the recent action of Mr. Gene Tunney, who traveled all the way from Italy to make a speech, not so long ago, to a body of British Marines. Mr. Tunney is not a screen personage, but his case is relevant to that of some who are. And the relation is this: while he was in London, after his defeat of Mr. Heeney, Mr. Tunney expressed an annoyance at the attention of the press toward him. He said he wished nothing printed about him. And the British newspaper men, irritatingly enough, took him at his word and used their other and more genial personalities. We wonder if this sudden and unexpected void in publicity was not back of Mr. Tunney's long train journey to England later, to participate in an event which the papers could not quite ignore. At any rate, we wonder what some of our present-day film celebrities, who must scan every comma of a story about them, who swoon at the slightest suspicion of adverse criticism-we wonder how sincere they are in their expressions of apathy toward publicity. Also we wonder what would be the reaction of their press-agents if their employers got what Mr. Tunney did.

That is, in a way we wonder. We really believe that we know about what would happen. We believe that both the stars and their paid satellites would come to know very quickly what is behind the screen of ego they have combined to erect around the vision of celebrity. They would find out, as did Mr. Thuney, that the world seldom has to be urged to forget anybody. The difficulty usually is just the

other way around.



day goes after his prototype in a Western mountain brook. And it may be added that his interest in reels is not confined solely to those piscatory

and laughter of the others. Herbert Hoover was a firm believer in the motion Hoover **Censorship**

Present Conduct Show Freedom of the Screen

HERBERT HOOVER BELIEVES-

That "the lowest levels of morals and inspiration in the films are higher than the current stage itself."

That "every picture of North American life shown to the South American peoples should carry those ideals which build for respect and confidence.'

That "the industry should be its own censor."

seeking to establish a federal film censorship and to effect the closing of all theaters in the District of Columbia on Sunday; also the Brookhart bill which aimed at a so-called regulation of the entire film industry, by the government.

Mr. Hoover has repeatedly gone on record as opposed to

government regulation in industry

A federal film censorship, which would throttle the picture business as tightly as a noose, will not find favor with him and, despite his Quaker training, it is felt that he will not aid the Sunday closings in Washington, which would serve as an example for the reformer element to point to in seeking Sunday closings throughout the entire country.

HIS STUDY OF THE SCREEN

WHEN such measures come before him, Mr. Hoover will view them more in the light of a business leader than a politician.

And thoroughly to understand Mr. Hoover's attitude of friendliness to the motion picture business, it is best to return for a moment to his old office in the Department of Commerce, where for eight years he proved such a strong supporter of all progressive industry

The motion picture section of the Department of Commerce, developed under Mr. Hoover's guidance, had become a virtual clearing house of statistics and surveys on what a vital factor the movies were becoming

Commercial attaches in the various corners of the world were instructed to study motion pictures as they affected the trade, and were reflected in the opinions, of the various countries where they were stationed

Reports which centered in Mr. Hoover's office showed that with the spread of American films abroad, American trade in furniture, wearing apparel, and other products grew proportionately. The visual acquaintance with our products, made possible by the movies, had stimulated foreign buying. Particularly was this true in South America and Asia.





A FLOUNCE OF PREVENTION

Such was the hoop-skirt of the days when men, to keep their proper distance, had to be more than told to do so. It is worn in this instance and charmingly by Evelyn Brent, gowned after the fashion of that most famous of femmes,

Camille

Jaime Del Rio:

Innocent Rystander

He Died Not of What The Doctors Said .

By DOROTHY DONNELL

N a sanitarium in Berlin a young Spaniard died recently using his last difficult breath to whisper a woman's

The doctor's report put the cause of his death in dry medical terms which, translated, mean blood poisoning following a minor operation. But in the Book of the Recording Angel it is written differently; "Jaime Del Rio: died of a

broken heart.'

It takes time for a heart to break. In Jaime Del Rio's case it took four years, four years of grinding cameras, and purplish lights, four years of struggle to hold the love of his young wife, Dolores; four years when his Castilian pride was trampled under small, high-heeled slippers, dancing their way to fame.

In the beginning she had teased for the chance to come to Hollywood and the movies, as she might have teased for a bright necklace or a new dress for a ball. And he had humored her whim, as he had always humored her since he had married the lovely child of fifteen and made her mistress of the great gloomy stone palace in Mexico City. She was only nineteen now, restless, loving change and excitement. She would soon, he thought, be tired of this new diversion. Then they planned to go to Paris, and live joyously in the Latin Quarter while he wrote plays and she studied voice.

ALWAYS OF HER JAIME

SO the Del Rios moved to Hollywood and Dolores painted her small, heart-shaped face and made a picture, flitting about the bare, dingy studio like a child playing a new game. When the picture made a small success and interviewers began to come, Dolores talked in her quaint broken English ceaselessly of her Jaime, of her home and her happy marriage, and again of Jaime

Jaime who was of a great family in Mexico, Jaime who was so good to her, Jaime who wrote such marvelous plays.

She was still-that first year in Hollywoodthe Mexican wife, whose husband was the head of the family; it was not until "Resurrection" brought her name into electric lights that Dolores began to mention her career.



They were together always. In order to be with her every day, and not die of ennui, Jaime Del Rio actually took the job of script clerk on her pictures. One would have to be a Spanish gentleman, with centuries of dignity behind one, to realize just what a sacrifice of pride that meant. Even Hollywood, which has no subtleties or sentiment, spoke of their affection, and sob sisters from the newspapers shed inky tears over "this one happy movie marriage."
But Jaime Del Rio must have

known that their happiness was in danger long before his young wife realized it. He had only his love with which to fight Hollywood and the flattery of new friends, the bright lights and praise of critics and the swift



A Stroke of Luck not one to have neglected patting the rabbit's hind foot. But even more so, to our mind, for the bunny himself—or is it hareself?

For Renée Adoree, of course, for she is or is it hareself?

Home, Swede

Home

The Back-Slapping of Hearty Hollywood Gives Nils Asther Acute Nostalgia

By CEDRIC BELFRAGE

IGHT one interview the admirable and hand-some Nils Asther?" one inquired of the Metro-Goldwyn press gang, just to show that one didn't want to do anything behind its back. clandestinely.
"One might not," came the stinging reply down the telephone. "Absolutely not."

So that it was with a thrilling little hope of hearing some unprintable comments on Hollywood in general, and the studio in particular, that one lifted the receiver again and said: "Drexel 7000. Mr. Asther's apartment, please.

Mr. Asther

was just

from the Ambassador into a furn-ished house in the quiet hills just above Hollywood

Boulevard. Press gang or no press gang, he would be de-lighted to receive one as soon as he had moved in.

One dropped in at the green-shuttered, cottagey house two afternoons later to find that the press gang's fears for Mr. Asther's tact were greatly exaggerated. The entirely

admirable and handsome Nils said nothing that even a child could not hear without blushing. He was deferential toward Holly-wood. No doubt the place was all right in its way. It meant terribly well. Its ladies were of a charmingness! Everyone had been extremely kind. Only one thing spoilt the perfect picture.

HE'D RATHER BE ELSEWHERE

HE didn't feel at home in Hollywood, the place. He'd rather be back in Europe. Perhaps he was just being perverse about it; but there it was. "And, when are you planning to return home?" one

ventured

"I don't know. It depends on so much." Yes, he speaks English as well as that; and five other languages, including two of the Scandinavian. "I talk with Mr. Schenck about it and he promise me at least a holiday at home after

I finish with Greta Garbo in 'Heat.' Shall I return to Hollywood?" He shrugged his shoulders as if to ask forgiveness for his uncertainty. know not. I receive offers from the British International and from Germany. Yes, I

would like to take them. "But would you give up all the dollars

that are Hollywood's without a qualm?"
"What are these dollars?" he said, indicating with a wave of the hand the (Continued on page 106)





From the upper corner down: Edward Everett Horton, Alice White, Carmel Myers, Charles Farrell, Janet Gaynor, Nancy Drexel; and above her, Clara Bow and Tom Mix By DOROTHY DONNELL

arriving with contracts in their suit-cases, signed often by the producers, sight unseen. The talkies have overturned the picture industry. They have brought in new technical methods, new studio equipment, a new type of scenario; and now they are threatening to bring in a new corps of players.

VARIETY, in a recent statement, claims that thirty-three per cent of the film favorites are out already or on their way

ONE STAR IN THREE THROUGH

OR more than a neighteen years this magazine has been the loyal friend of the screen players. We are proud to claim a share in the making of many great screen careers. Like an indulgent parent we have watched over the stars' first faltering steps to fame, praised their baby efforts, advised them as wisely as we knew how

scolded their faults now and then, affectionately, loved them and been proud of them.

Why, we have seen Mary Pickford and Bebe Daniels and the Talmadge girls and Jack Gilbert and Dick Barthelmess grow up through measles and grammar school and lost front teeth. We have held Dolores Costello on our editorial knees; we knew Gloria Swanson when she was a far little bathing girl, and Valentino when he was a for-

lorn extra boy instead of the greatest lover of the world. We were among the first to welcome Pola Negri in our pages, and Vilma Banky and Colman and Novarro and all the other boys and girls from foreign shores

all the other boys and girls from foreign shores. But now, in behalf of our protégés, the motion picture playets, we protest. Our friends are in trouble. Powder and make-up cannot hide the traces of tears on famous cheeks these days; and mascaro does not veil the worry in famous eyes. One moment they thought themselves secure, happy in their success, beloved by fans; the next moment they find themselves in danger of losing their livelihood.

Hollywood is filled with new faces. By every transcontinental train the stage players from Broadway are

out because they cannot qualify for the new development of the screen. Jesse Lasky has announced that hereafter all of his talking pictures will be made by casts of stage-trained actors. This would exclude many of the players on his own lot, such as Buddy Rogers, Clara Bow, Florence Vidor, Gary Cooper and Fay Wray. Samuel Goldwyn prophesies in these words of doom, "Two years from now fifty per

cent of the players now appearing in pictures will be off the screen. The talkies will bring this about. They will sweep away a large proportion of players who would have stayed had the screen remained silent."

All to BROADWAY

We protest.

We protest for the sake of the picture business as well as for the sake of our friends, the players. We protest in the name of the ten million movie fans who go to the pictures every day because they love the different personalities of the screen.

Must the talkies drive out the old favorites, the stars who have made the great picture industry out of a catchpenny amusement device? Have the present players in Hollywood no voices?

Paul Bern, a director, says that stage voices are not adapted to the microphone without training. stage actor has learned to throw his

> voice so that it will be audible to the farthest seat in the topmost balcony. When he tries to do the sensitive sound-recording device in a studio, it is ruinous. More than once, already, the delicate mechanism used in making talking pictures has been shivered to bits by the vibrant tones of Broad-

way players. And if stage voices must be remade for talkie use, why not train the voices of the movie stars instead?

But that is not the only difficulty of using stage actors in the movies. Frank Tuttle, another director, tells of

From right and down, Joan Crawford, Anita Page, Dor-othy Sebastian, Dolores Costello and Gwen Lee; and above her, Buddy Rogers and Raquel Torres. Broadway

> trying out a veteran stage character man for one of the parts. The actor stalked out onto the first set with all the

tricks and gestures which had made his reputation on the stage and spoiled the scene. Stage technique is a very different thing from picture technique. The timing, the camera angles, the movements suited for camera reproduction must all be learned from the beginning by a player coming from the theater. The Broadway horde pouring into Hollywood will have to be trained in the ways of screen registration which

Hollywood players already know. It has cost millions in time wasted and film ruined to teach them camera requirements. Must this costly training be thrown away

We protest

We protest because we believe that a screen personality is more valuable even in sound pictures than a stage voice. Many Broadway favorites have already tried the movies and proved that they have not this screen personality. Eddie Cantor was a fop in "Kid Boots." He did not have a photographic face. With the addition of the voice he is more like the Eddie Cantor that Broadway loves, but our own Lupino Lane, a veteran of a hundred slapstick comedies, is here on the ground waiting this very opportunity. Many of the present movie stars came to the screen from the speaking stage. Most stage stars would have come into the movies long ago if they had screened well enough. Now they are coming willy-nilly. And they are taking parts in pictures which might be filled just as well by our own Hollywood players.

WE protest. We believe that we know the fans who make up the movie audiences. We have been writing a magazine for them for eighteen years. We know that they go to the movies to see the Tom Mixes and the Harold (Continued on page 124)

M and Out

Gossip of the

THE Los Angeles reporters put in a busy week trying to interview Jack Barrymore on the subject of his marriage to Dolores Costello, and Jack put in an equally busy week not being interviewed. Finally the press agent on the United Artists lot came to him on the set and drew him aside. "Honestly, Jack," he said in agitation, "you'll have to tell me something to say to them." Barrymore reflected. "Say to the gentlemen of the press," said he, "that Mr. Barrymore turned his profile to the breeze and remarked, 'Blah." And he strolled away.

Ah, There's the Tub

WHICH reminds me of another Barrymore anecdote. Like many geniuses, Jack is notoriously untidy. His brother Lionel was asked whether he had seen "The Royal Family," based upon the Barrymore clan. "Yes. Very interesting," said Lionel, "quite lifelike. I could recognize most of the characters. But one thing puzzled me. Remember the scene where the woman who is supposed to be Ethel says to the man who is supposed to be Jack, 'Hurry upstairs and get your bath before dinner'? Well, what I don't quite understand is where the author of the play got the idea that Jack ever takes a bath."

Anything but Candy, Though

BUSTER COLLIER and Buster Keaton came out of a movie show the other night and immediately acquired a cohort of worshipful small boys who watched their film idols breathlessly. Buster Keaton stopped under an arc lamp to light a cigarette. "Oh, gee," wailed one boy. "Lookit. He's quit smoking the kind of cigarettes the ad says he smokes.'



If it brings anguish to Jack Warner—in the straw hat—to pay Al Jolson one of the largest salaries in filmdom, at least you'll never get him to admit it before a camera

Separated from Kenneth Harlan—and now Marie Prevost has gone Mormon. But only for the sake of art, in "The Exodus," in which she becomes a member of the Brigham Younger generation



Vienna, famous already for baking and Banky, contributes another candidate for world-wide screen popularity in Robert Castle. His appearance combines something of both that of Richard Barthelmess and Buddy Rogers



f Focus

Stars and Studios

Speaking of Pat Replies

WHAT is your parrot's name?" we asked Louise Dresser. "Pat," replied Louise; and then, blushing, "We didn't know whether it was Patrick or Patricia, you see."

It's Not Mr. Taylor

AT a recent party given in honor of Jack Dempsey and Estelle Taylor there was a dear little old lady of seventy-six, grand-mother of the hostess. At the close of the party, as she was saying good-night, she beamed up at Jack. "I'm so sorry," she confessed "but I din't catch your name."

Shall We Enjoin the Ladies?

WHAT she needs," said the wise-cracker, discussing the domestic difficulties of the wife of a handsome leading man, "is not a divorce but an injunction."

Interlocksmiths Laugh at Love

TT was a very emotional scene. The lovers were preparing to embrace, the microphones were quivering overhead to catch the beating of their hearts. "Interlock," shouted the director. John Loder took Ruth Chatterton in his arms and held her in a tight embrace. "Just a minute, please," called William de Mille, the director. "We aren't ready yet." "But." protested John, "I thought you said." The di-rector grinned. "Interlock doesn't mean what you think.

It's the signal to the cameramen to synchronize with the recording apparatus.



Even yachting in this country has gone dry. Above, Eddie Nugent and Raquel Torres are taking a trial ride in the new land-cruiser which Jack Young recently built. It has a kitchen and four other compartments

Dorothy Gulliver doesn't agree with W. C. Fields' policy of never giving a sucker an even break. And Sheba, Shetland and two weeks old, appears, between swallows, to be grateful



Do you wonder why Charles Morton—above—breaks out in this violent rash of delight? It's simply because, after playing opposite Janet Gaynor in "The Four Devils," he's just found out that he will again appear in her newest picture, "Christina



Dyar

Speaking of winter sports, here are two in the persons of H. B. Warner and Monte Blue, out for a drive in the mountains where it's a mile above sea-level and ten below zero

It just goes to show that French boys will go to almost any length for an education. Paul Guertzman, imported recently from Paris to Hollywood by Jesse Lasky, walks a mile and a half to school every morning

Shy but shapely; and Charlie Chase—at the right—in the bathing suit and in disfavor with the cop, seems about ready to change the stripes he's wearing for others more official and less seductive

All the Gossip of the

Great Caeser's Host

ARTHUR CAESER, Fox scenarist, author of "Napoleon's Barber," relates how he went to see George Bernard Shaw in England to get an interview. The famous author regarded him curiously, looked at him from all angles and then pointed to his rose garden. "Would you mind walking around the garden for a little while," he asked, "just till 1g et used to your face?"

Maybe They Mean Accent

FROM "The Film Weekly," a British 'publication: "I hear," says Temple Bar, "that the American public is demanding the English accent in talking films. I think the joke lies in what they mean by accent."

Deformity by Proxy

THE handsome leading man was in a pet. "What's the matter?" a friend asked. "That wretched director!" fretted the leading man. "He called my double knock-kneed."

So Does Walter Winchell

CECIL DE MILLE refuses to refer to the talkies as the cinema. It's the chinema, he says.

Flu. Common

THE recent epidemic of flu in the movie colony has brought in its crop of cracks. Lane Chandler, who essays an occasional flyer in the market, was having his temperature taken. "Your fever is a hundred and two," said the nurse. Lane opened his eyes wildly. "When it gets to a hundred and three, sell," he gasped.

Felina

LINA BASQUETTE was introduced to Norma Talmadge several times, and each time Norma acknowledged the



Stars and Studios

introduction as if she had never seen Lina before. Finally Lina got annoyed. The next time someone said to her "Oh, Lina, I want you to meet Miss Talmadge," she gazed at Norma blankly. "Oh, how do you do?" she said. "I've heard about you. You have a sister Constance, haven't you?"

Barrymore in a Seal Rôle

JOHN BARRYMORE was showing someone a scene in his latest photoplay. "This is me and the trained seals," said he, pointing. "The one nearest is me."

Not White-Hot

AND speaking of the flu, the First National director of the latest Alice White picture was astonished to see the young man who had just finished a scene with Alice take out a pocket thermometer and take his temperature as soon as the camera had stopped grinding. But it wasn't what you think. He was only worrying for fear he had the flu

Scenting Mischief

HOLLYWOOD is grinding its teeth ever since the visit of the soft-spoken perfume salesman who took the stars aside and whispered that he had some remarkable French perfumes which had been—well—er—you know—smuggled in; and he could let them have it very cheaply; a thousand dollars' worth for only five hundred. Reginald Denny planned to make this a scented Christmas for all his friends, until his valet dropped a bottle of the priceless stuff and a strong odor of barber shop bay-rum filled the room. Rushing to the telephone, Reggie called up the Hollywood police station and told his hard story—without much hope of help until he heard a muffled groan at the other end of the line, "We'll do all we can to find the fellow for you, Mr. Denny," said the chief of police feelingly.



Those who contend that movie stars are never appropriately dressed should not overlook the walking costume of Alice—above—whose furs, like herself, are White





Schoenbaur

After Richard Arlen's scalp is Bobby, the ring-tailed monk. But in an entirely friendly fashion. He shares the heroic honors with Dick in "The Four Feathers"

Boudoirmth and comfort: Nancy Carroll believes stoutly in both. Hence the negligée of crimson velvet, trimmed with a triple row of white marabou

Jane Comes Clean

Miss Winton Reveals
Not Only Where
She Came From
But Where
She Wants
To Go



By HERBERT CRUIKSHANK

"ANE." said I, "why not confess all. Make a clean—er—bosom of it. You'll feel so much better when your conscience is not haunted day and night by the terrible fear that one day the awful truth will out. The public, your public, has the right to know the worst. I'm sure the loyal fans, the Lions, and the Elks, will forgive. Even love you more

for your courage in unburdening your heart of its burning secret. Come, my poor misguided girl, confession is good for the soul. The world is waiting."

"But Reverend—Reverend Davidson, I can't, I can't.

Hollywood's girl-with-the-green-eyes, laid her almond-white hand on mine. Oh, yes, we fan magazine guys get a break like that every once in a while. You don't think we interview the stars just for money, do you? No, no. Art first, always.

first, always.

"Now, Jane," I soothed. "Come, come, this is Uncle
Gebee speaking. You wouldn't fool your old uncle,
would you? Why everyone knows that movie stars have
confessions to make. How do you expect the confessionmagazines to stay in business? You may as well tell allbefore Hildy Johnson gets you on the front page."

I saw the terrific struggle which was taking place in the soul of this wonderful woman. Her eyes, shadowed now by their fringe of smoky lashes, were pools of emeralds in a mystic setting of ivory shot through with roses. An under lip which might well cause

dynasties to totter, was itself exquisitely tremulous under stress of her emotion. Does Jane Winton accomplish twice as much as other actresses? The answer is yes, she even gets two portraits taken at once. At left and right are Jane as she looked in the "Follies"

In dashing away from the office, as we journalists call the office, I had forogotten my reporter's note book, specially designed for gentlemen of the press. And also my pencil and bib. So with the presence of mind peculiar to newspapermen and O. O. McIntyre, I borrowed a pencil from the waiter and held it ready, poised over the tablecloth to dash down the—er—in a manner of speaking—meaty words which should tumble from Jane's adorable lips. I knew she would tell all. And by the way, that reference to the waiter needs an editor's note, as we boys in the profession call an editor's note. You see, Jane and I were in the Montmartre, 6757 Hollywood Boulevard, tearing a herring together. I mean tearing a herring apart together, or together apart, or—oh, anyway, we were having lunchou.

THE WOMAN PREPARES TO PAY

"I NEVER thought it would come to this," Jane murmured, in a voice like summer zephyrs sighing through Southern palms. "I thought the past was forgotten. Must I suffer always for that one innocent error? Does the world never forget?" She rang—wrung—her hands in a frenzy of regret. Then suddenly brushing the diamond tears from the emerald eyes, she made her decision "Very well, then, you shall have it. Tell the world. I shall count upon the Heart of Humanity. I know the public will hold me blameless."

And then they came. The portentous syllables that were to blazon forth the hidden secret of (Continued on page 04)





Plugging for FATTY

Everybody Who's Anybody In Pictures Has Helped Roscoe Arbuckle Put The Plantation On The Map

OUR months ago Roscoe (Fatty)
Arbuckle crawled into Hollywood, sick and discouraged. There was a
which only seven years before had made all of the
eyes of the world crinkle with laughter.

He had his car and one thousand dollars. Today he is sleek, prosperous and happy. Four months have metamorphosed him from a trouble-haunted failure to a successful

cabaret owner.

All because the motion picture colony of which he has been a member since 1909 has put its cooperative shoulder to the task of "Plugging for Fatty." Not that he expected it of them.

Not that he expected it of them. He didn't expect anything of any-body, this discouraged, heart-worn Fatty. For seven years he had been trying to get away from his trouble. To make enough money to pay the debts incurred by this trouble. To remember that life does offer compensations even to those who get into trouble. (Of course, nobody ever speaks of that seven-

year-ago San Francisco incident

By RUTH BIERY as a

ERY as anything but "Fatty's trouble.")
He'd been on a vaudeville tour; been
trying this way and that way to accumulate the one
hundred twenty thousand dollars Joe Schenck had
loaned him during and after his trouble. But in
some towns—oh, it had been a pitiful seven years for
Fatty.

A real estate agent came to see him.
"You are going to open the Plantation," he

stated.

Arbuckle smiled. The smile of a man
to whom life has become merely a
matter of vacuous smiling.

CAME THE PAWN.

"BUT I mean it. You'll need three thousand dollars."
Three thousand dollars! He had

one; he pawned his car for the missing two thousand.

And right here—from the very day he grabbed at the only life-saver which anyone offered—the motion picture people burst into the picture. Word went around, as word does go around when

anyone in Hollywood sidesteps in any (Continued









Good Queen Belle

It's beginning to look hopeless, trying to get Belle Bennett to cheer up. Here Mr. Fairbanks has gone and made her the queen in "The Iron Mask." And after all the poverty and heartbreak in "Mother Machree," you'd think she'd smile just once for the gentleman. But she won't. We declare, we just don't know what to do. She's going from sad to worse



At Twenty-Three She Feels She Has Had All the Experience a Woman Can Have

too young to analyze these feelings

then, but now I know it was because the bird and the dog represented to me my own mental, tied-down condition. I wasn't marrying this

man for love, but as an outlet, an antidote for an unmarried condition. I'd always had a yearning

sand upon thousand of others. Understand, I do not advise Hollywood for the young

girl who is unhappy; I ad-

vise her against it. Only one girl in ten thousand has a chance to make her living in this

that I

tion. It a ways had a yearning for the stage; always wanted to try my wings in acting. Finally—and it took courage and daring and heartache to do it—I broke through the fetters which seemed to ensnare me and came to Hollywood along with the though the courage of the stage of th

Wide-eyed—as she was when she first came to Hollywood: Virginia
Bradford just above; and
below her in order, Frank
Marion, Ronald Colman pressed my entire spiritual being. I'd wake up in the night with a mental gasping for breath. "Is this all— all?" I'd inquire of the blank darkness around me. I couldn't bear to see a bird in a cage; it may me physically ill to see a dog tetheret. I was and Max Marcin, who has written nearly as many plays as Willard Mack

VERY woman has a love-life. It is as much a part of her soul-education as the three R's are a part of her mental preparation and I don't see why it shouldn't be discussed just as frankly. If the experiences of the screen people can help other womheart-joys and their heart-sorrows, help them to diagnose the men who cross their educational and mental horizons, I believe it is their duty to do it.

I wish this love-life of mine would prove so startling that producers would realize I have a soul and give me rôles to portray women with depth and fire and courage.

I am an ingenue on the screen. My baby face, my seeming innocence, appear to pigeonhole me as a type. Yet my experiences in life, my heart experiences, should, I believe, enable me

to play any type of woman.

Men! Every man who comes into the heart of a woman answers some direct need in that woman. They are the stepping-stones upon which she metamorphoses are the stepping-stones upon which she metamorphoses from girlhood to adolescence; from adolescence to the first bloom of womanhood; from early womanhood to sophistication. And every woman who really lives must take all of those tests, with their inevitable joys, the inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings, if she is to be a well-rounded, wide-inevitable sufferings and she well-rounded sufferings and she well-rounded sufferings are suffering to the suffering s awake, capable person.

THE MAN IN MEMPHIS

WAS engaged at sixteen. My first lover, a middle-aged Irish lawyer-politician, was the answer to a young girl who had nothing to do but get married. In Memphis that's all there is for a girl unless she wishes to take some maudlin, unimaginative, fromearly-morn-until-late-at-night position. How many girls there are in this country who marry because a man seems to be the only protection which life offers!

I had been engaged only a short time in Memphis when I began to feel strangled. It seemed as though a vise com-



Paul Kohner, James Cruze and Raymond Griffith—she married

Cadria Reffrage

home one evening. In two weeks we were engaged.

How foolish! How youthful! How typical of an untutored, romantic woman! He looked like the man I (Continued on page 100)



There is historical basis for Kipling's claim that the female of the species is more deadly than the male; at least, there is if, in the days Pauline Starke—as a daughter of the vikings—recalls, daughters of the vikings were as charming as Pauline Starke

Pauline Starke As

The First



The Toest Of Scandinary Apparently, the girls of today are not the only ones on the record who were quite able to look out for themselves. For, from Pauline's technique with the dagger, it would seem that if any boy-friend got too forward with her, it was simply good-night, Norse

Her Regrets to Royalty



UROPE ees so small. And there are so many peoples wit' titles. One cannot help knowing zem. Zey are eferywhere. Eet ees nossing zat I have been-w'at you say?-engage'-to preences and dukes; zat I know ze keengs and queens.
"You see, I am a star in

ze theater and ze peectures. We are well received. We go to parties and meet all kin's of peoples. I wear ze beeg, ze gorgeous, dresses.

Eet ees ze 'ot cakes! Non?" Lili Damita was deprecating, almost apologizing, for the length of her list of royal and near-royal ex-fiances and "goot frien's."

"Oui. I have been engage' to many preences, dukes and votnots all ofer Europe," she smiled and giggled. "An here am in zees Hollywood, aw'at you say?-a lady bachelor. Whoopee!"

"Whoopee" is apparently Lili's

favorite Americanism. She punctuates all her sentences with it, finding it the perfect expression for her overwhelming zest for life. And she finds life both interesting and

amusing. Hollywood is funny. Pictures are funny. She laughs at the people about her, pausing to laugh just as heartily at

Meanwhile every man within range is taking one look at her and going all dithery. No wonder preences, dukes and votnots swarmed in her train abroad. If royalty is actually as jaded as we have been led to believe, she must have been quite a treat to it.

Her verve is spontaneous. So many of these ebullient gals appear to turn their fire on and off as is expedient.

Among Other Things Lili Damita Might Have Been Crown Princess of Germany

A POTENTIAL CROWN-PRINCESS MOTHERS of wealthy sons had better keep an eye on them. For Lili remarked that an American "meellionaire" was "twice so goot" as a European Her last engagement to royalty-

dukes don't count—was with
Louis Ferdinand, son of the
Crown Prince of Germany. At
least he was the Crown
Prince before the late outburst. I don't know what they call him now.

Anyway, it was like this: "I have meet Louis Ferdinand in Berlin," relates

Samuel Lili, "when I Gildwyn am there to

make peecture. I meet heem at a beeg dinner at the Spanish

Embassy.
'He ees
yong—about
eighteen. An' he haf nevaire known any girls, only hees mother an' sees-ters. An' he ees

not very strong; he haf a weak heart. So, you see it

ees no wonder-what happened.
"Well, we haf lonch together next day. We see each other very much. He ees a nice boy. Good looking and sweet. I am fond off heem.
"Zen I go back to Paris, I live in Paris. My house ees there. I go to

Germany only to make peectures.

"When I go away, the Preence, he go to bed. He ees seek two, t'ree, mont's: I tol' you—he haf a weak heart. Hees family ees worried, opset.
"I come back to Berlin to make

another peecture. The Preence get well. Once more we are together very much. Lonch. Dinner. Danc-

(Continued on page 101)





Carol Lombard doesn't furnish it; she feels it, because now, after dwelling for some little time in the slapsticks, she has been transferred to dramatic rôles. And after the ability she displayed in "Power," "Show Folks" and "Ned McCobb's Daughter," "she can well afford to relax, with never another pie to dodge

Wm. E. Thomas

Comedy Relief



orned

elle Taylor Name Her nal Cracker

HALL

e wasn't going to be

nell said, "Interview Gladys?" I didn't Il be delighted. So much." I blatted,

felt that this passed the buck. I 'phoned interview you. You hne. But you can be going to. When and u''

OUTLAWING THE ELKS

ESTELLE suggested lunching at the Elks Club. Now I don't know anything about Elks and I was taking no chances. She also said "Criminy, do I have to blah to you for an hour and a half?" I said, "It's as hard on me as it is on you, Sister; and nothing doing on Elks. We eat at the Montmartre. If you must bleat, I must eat."

We met at the Montmartre. You can see, all you have to do is be a little bit firm with 'em

and they'll give you the right of way

Estelle was vivid and regal and—but I'm not going to be lit'ry—and everything, in black chiffon velvet and white satin and skunks and the swell costume jewelry she wears with the Medicean air—but I wasn't fazed and I wasn't going to

pretend to be.
She said, "Are you dieting?"

I didn't like the look she cast on my figger when she said it, but I piped up, "Not a chance. Famine is my moniker. Let me repeat: if you must bleat, I must eat. Let's go in."

I saw to it that the board groaned and was laden and then I got down to cases. I explained that I was weary of being lit'ry. Like Edith Wharton and Anatole France, you know. I was fed up racking my brains to truss up their little thoughts and -isms and -osophies. I told her of the good old days when the job of an interviewer consisted in

mailing out a questionnaire to the prospect. A long sheet of foolscap neatly documented with such leading queries as "What is your favorite

(Continued on page 96)

HETHER you like undressed facts or not you're going to get them this time. Bare facts. Nude facts. Tut, tut!

facts. Tut, tut!
You've all heard the expression, "No
Foolin'." You've read it in interviews. You may have
taken it literally. Bunk. It's been a figure of speech, a
mart-Aleckism compared to what it means in this
stripped story. This is no foolin', denuded and debunked. This is the goods with the frills and furbelows
ripped off and left lay.

I mean, I got fed up with this lit'ry stuff. Talking to some star or near-star and doing fancy writing about it. Taking the victim's opinions of love and It and Al Smith

and literature and motherhood and

fame and weaving in fifty-cent adjectives and Woolworth adverbs—and all for what? I made up what mind I have that the next time an assign-

Among the several firmly rooted beliefs that Estelle Taylor has is that people who take baths are abnormal. Meaning cold baths, of course. And she doesn't like her orchids or children or children or control or



Dutch Treatment

That's what Janet Gaynor is getting from Charles Morton. And apparently she's not at all reconciled to the idea, in crossing bridges, of ladies last. They argue the matter out in their coming picture, "Christina"



The Importance Of

BY HELEN LOUISE WALKER

password—like a lodge grip. It means that you are one of them. I did hope someone would do it to me before I left."

I explained to Mrs. Niles that she was

a Visiting Novelist and, as such, was considered a Personage. Particularly since her stay was to be so short.

We always, I added, put on our company manners for Visiting

Novelists. Partly because we are impressed by them. But more because we harbor a suspicion that they may return to New York and indite their im-

pressions of us. It has been done so often. And in so uncomplimentary

So we are inclined to be self-conscious and get out the best linen and silver and polish up our most educated-sounding remarks when we entertain them.

> THE CEREMONIAL FOR NOVELISTS

AND we make great haste to buy some of their better-known books and. if we haven't time to read them, at least peruse the blurbs on the covers.

These things are recommended.



this chatelaine making the grand entrance, to find

NOT MAMMIED ONCE as etiquette for Meeting Visiting Novelists.

Of course, if they remain in our midst for a year or more and take to writing for the movies with contracts and enthusiasm, eventually we begin to feel acquainted with them and they may even be greeted

from time to time in the manner de-scribed by Mrs. Niles. There is rather a fine line drawn between Meeting Visiting Novelists and Meeting Other Kinds of Celebrities—mayors and channel-swimmers and cardinals and foreign princelings.

surprised. We have a lot of it. And it is very involved, too. You have heard, no doubt, about the complications of life in diplomatic circles. About how important it is who sits at the right of whom

TIQUETTE-in Hollywood? You needn't act so

at dinner parties and all that sort of thing. And military etiquette is involved, too, they tell me. How many guns you should shoot, how often and how many times, when an admiral or foreign dignitary or something arrives. Or maybe that's the navy

hostesses know they are to entertain until their guests

arrive to tell them

Anyhow, there is etiquette and wetiquette, but I do believe that the Hollywood kind must be the very most difficult of all.

So I have been studying up on it and I think I should write down the results of my investigations for all our puzzled readers. So in case one of them should arrive on a set unexpectedly or stray into a party-and I may as well say right here that it is better form to arrive in just that manner than in any other-he will know exactly how to proceed without embarrassment.

OR instance, Blair Niles, the novelist, has been in Hollywood for five weeks, working on the scenario of her book, "Condemned to Devil's Island," for Sam Goldwyn. And Mrs. Niles was really puzzled and distressed

about things. So she came right to me.
"I am upset, my dear," she said, plaintively, "because you know I feel that I have not really been taken in to Hollywood at all. I feel that I have not been allowed to belong. And the reason I feel that way—the actual proof of my suspicions—is that no one, during my entire stay, has greeted me with wide-spread arms, crying 'Mammy!' and then given me a great big

"From my observations, that greeting is a sort of

Wetiquette

Being Mammied; Invited and Otherwise

For, after all, a novelist is probably going to write a story or two for the movies and make some money out of them, so there is a possibility that he may one day be one of us. Whereas, Other Kinds of Celebrities are merely that and therefore must be entertained in a large way.

So we take them to studios and show them

how motion pictures are made.

That is, we don't actually take them round sets and let them view the actual process of making pictures. Our purpose is to entertain these people. And what with the arrangement and re-arrangement of this and that and two hours' waiting for a half minute's shooting, a movie in the making is probably the least entertaining spectacle in the world.

THE FILMLESS SCENE

A/HAT we really do is to assemble all the actors who are not working at the moment and have them put on make-up and some sort of costumes. Then we get a camera without any film in it and are old

set and a director who is between pic-tures. The actors go through a scene while the director shouts

atthem through a megaphone and the cameragrinds realistically

Sliding down banisters is good for a dozen encores. The durability of the costume is the only limit

and the guests stand by with patience and inquire politely what the name of the picture is so they can be sure to go to see it when they get home

There is where the etiquette comes in. You must know what to say. This, my dears, is the answer: "The

working title is 'Love's Golden Flame'." And you add, hastily, "Of course, the title will probably be changed before the picture is released!"

Which smooths everything over for everybody. Which is the purpose of all



Now that you understand the intricacies of Meeting Celebrities, I think I had better go on to explain about Parties.

The chief difficulty with Hollywood parties is knowing when they start and prophesying when they will end.

Often the hostess does not even know she is going to have a party until it has started and is well under way. Sometimes she is not even at home when it happens.

The proper thing to do if you come home, tired from a day on the set or shopping or having a permanent wave, and find that a party has somehow assembled and gained momentum in your absence, is to 'phone the bootlegger and the caterer at once and then go on about your business. You can't be expected to break appointments just because a party has happened to you. They happen to anybody and you may just as well be philosophical about it.

CONCERNING INTENTIONAL PARTIES

BUT if you actually plan to have a party and invite people to it, then there are a lot of things to be con-

For instance, you must be careful not to invite both members of a newly divorced couple to the same party. After one of them has remarried, then it is all right to invite them, provided you do not place them side by side at dinner. After both of them have remarried, then you can forget it. They probably

But if both members of a newly divorced couple are bosom friends of yours-you must either have two parties or else you must send a handsome present to the one you do not invite. The one you don't invite will be mad at you anyway, but that is my recipe for procedure and I shall stick to it.

If you have invited your guests for seven, don't expect them until nine. Do not even start to dress until eight. If you do, your make-up will get all

(Continued on page 99)



Snow Foolin'

This is the way Anita Page dresses when she goes in for tobogganing or other arctic frivolities. An ermine-trimmed toque and a muff, but no wrap about her shoulders. And she wears a skirt that is fur and above both the knee and the average in chic

For Crying, But Not Out Loud

How The Grim Weepers Of The Screen Keep Emotionally Fit

By CEDRIC BELFRAGE

OW much training every day is necessary to keep Gentleman Gene in a condition to knock out all comers at any given moment? No more, let me tell you, than Pola Negri

No more, let me tell you, than Pola Negri needs to keep her flaming passion constantly simmering and ready to flare up any time the director asks for it.

Pola has to knock out all comers—with kisses and burning glances—just as surely as Gene to keep the dollars rolling into her account at the little bank around the corner.

Greta Garbo has to keep her straight left to the heart constantly on tap, or she is out on the draughty Washington Boulevard with a big bruise where the Metro-Goldwyn-Mayer boot hit her.

Dolores Del Rio must keep that Mexican fire always burning in her eyes, ready to consume such young heroes as the director may designate, or Uncle Edwin Carewe will want to know the reason why.

Gene does it with shadow boxing, gym workouts, skipping, road hikes and sprints. How do Pola and Greta and Dolores do it?

and Dolores do it?

How do they keep their emotions and passions alive,

supple, ready for action? Do they swallow sixty raw eggs

a day, or what?
Well, gentle readers, that's just about the size of it.
And then, as the girl said to the soldier, some. Ah, Hollywood, Hollywood! Oh, art! How many sins are committed there in thy name! Or shall we call them sacrifices
—sacrifices on art's altar?

A DIVAN IS THEIR GYM

FOR instance, many's the time you will find the stars prone on their Beverly Hills chints sofas while the distressingly sad notes of "Ramona" or "Laugh, Clown, Laugh "percolate toward them from the radio. Clutching at the hand of an equally affected, but less demonstrative young man, you will see the big mood and mazda woman of the shadow

mazda woman of the shadow stage letting her emotions well up inside her. A half-hour of this every day is said by leading practitioners of it to keep the lachrymal glands in fine feetle. "Laugh, Clown, Laugh" is especially valuable here because texercises to an unusual extent the very necessary Pagliacci reactions.

Another wonderful work-out for the tear-ducts, also keeping the risibilities titillated, is the reading of magazine and newsaper articles about the movies.

etiquettel

magazine, while within the breast rages a veritable whirlwind of emotion. The first move on picking up the new periodical is to look hurriedly through for anything personal. Any remark about the eminent reader that is not in purely complimentary style gives a terrific jolt to the tear-ducts, and for at least five minutes a good scream may advantageously be emitted. Snapping out of this emotional crisis as soon as it is clear that the temperament is in perfect shape, the star may probably be observed turning over the pages for similar remarks about the other screen notables. Hearty laughter is de rigueur on finding a statement that the star on the next set, who claims (Continued on page 104)

Oft-times you may observe some famous star hiding his or her internationally-known map behind a copy of a fan







Richee

TABLES

A Famous Few Their Faces

Surrounded by girls like these, the fellow at the top of the page deserves at least credit for recklessness, exposing his heart as he posing his heart as he Hamilton sliveny News ready to take a chanca. As for the young woman at the right, disguised as part of the Spanish quota—let's end the suspense: Loretta Young





Two hearts with but a single thought. And it's very literally a burning question among the gentlemen of collegiate age in Hollywood upon whom Mary Brian will bestow them, in token of her receptiveness to an engagement ring. Some people claim to know, but there's always rumor for one more

Those

Marytal Reports

The Little Girl Who Played Wendy Is Stepping Out. And Wow!

By DOROTHY MANNERS

ARY doing little-girl things, Mary thinking little-girl thoughts, Mary acting little-girl rôles: that's the way it used to be.

But things are different now, as the air mail pilot says. Lately you hear about men and Mary-and Mary and men. All sorts of fascinating men, from Pasadena blue-bloods to California football stars, and on down to Holly-

Paramount's baby Brian is being turned out of her nursery into a raft of rumors and romances that would do credit to the girls who have had

sex-appeal all along. Wendy is not only growing upshe's stepping out.

During the last year Mary has had six rumored engagements, and I think that is two more than Patsy Ruth Miller and a shade the better of Constance Talmadge.

As a last year's kiddie, Mary is developing into a this year's wow. With the

advent of her nine-teenth birthday she fure that's twice as slick as the old one, equally devastating. Not that Mary isn't the same sweet girl she always was. That is the secret of the whole thing. She is just as ingenuous as she was the day Jesse Lasky signed her fresh out of Texas for *Peter Pan*. But now she is an ingénue in Paris models. A sweet little girl with a Sennett



The studio people must have awakened to Mary's new pattern themselves, for the day I saw her she was up in the wardrobe getting ready to make a test in a low, backless and almost frontless, gown with a rope of pearls strung around her throat like Goudal or somebody. A couple of seductive earrings dangled against her cheeks that are full and childish. She looked like a baby Swanson all girded for action. She looked altogether as a much-rumored young lady should look, for that very morning the papers had carried a yarn of her engage-

ment to a famous football player.

"Oh, dear!" said Mary and patted an unruly curl at the nape of her neck that just wouldn't lie like a sinuous knot. I had asked her about this strange new power over men and that was her answer. I guess it is pretty hard to snap out of being a little girl all of a sudden, even if the newspapers insist on your being marriageable material. She wiggled a little uncomfortably in the slinky black dress.

She said she rather hated to see that re-

ported engagement in

"Biff Hoffman and are awfully good friends and I like him a lot—but we aren't engaged," she quoth, in the exact words of all the other girls who have denied engage-ments. "Sometimes these newspaper engagements come between the friendship of two people. That is why I hate to see them. After people start looking on you as a romantic couple it



CTUR By Our Board



MAROUIS PREFERRED

impoverished marquis places himself in the hands of his chef, An impoversance that questions a further in trace in a name of instance in a blonde heiress to vulgar American wealth, frankly in search of the Bottle But the Frenchman is in low weith, frankly in search of pretty relation of his prospective marquise. Nor alcane, and of a fortune-hunter, whereupon he leaves his wife, title and chateau and chateau the search of the immediately after the ceremony and ships himself to the Land of Opportunity. One year later, the lowly position of a book clerk having made him a better man, he meets again the girl he loves; and as there has been a divorce in the meantime, what is going to stop Frank Tuttle from giving us a happy ending? Adolphe Menjou is as you like him: suave, sophisticated, but not so world-weary as Chester Conklin, as Adolphe's father-in-law, is a delight.



WHAT A NIGHT!

JUST as too many cooks spoil the broth, so may too many gags duction. It's too had. Bebe and Neil Hamilton—in fact, the whole cast—are excellent; but who ever heard of a girl getting her finger caught in a fire hose and dragging it out of the windows, under doors, and what have you? What is supposed to be funny becomes merely ludicrous. Bebe's a daughter of the rich who turns newspaper reporting as she. Bebe's contract with Paranount is over and the card blanne her hone we see them wasting her talents in ever, you might get a kick out of seeing just how far they can go with their over-gagging. Eddie Sutherland directed it.



UST for a change, the movies here take us to school on the bounding main, on one of those round-the-world liners where students well done, including the nasty young gentleman who blows spit-balls at the professors. The story consists of a duel between Sally O'Neil and her sister, Georgia Hale, for the affections of Buster Collier, who is programmed as one of the instructors on the ship but does remarkably little instructing. Sally is the star of the pre-ture, so there is no need to disclose who gets Buster. She performs in a sprightly manner, looking youthful as to face, but otherwise suggesting that she should follow Molly O'Day to the operating table. Georgia Hale does her best with one of those parts that



NCE again bold Tim McCoy rides forth for Metro. In the name of his art the fearless colonel puts the Indian sign on the villain and the Indian sign-language on the Cheyenne braves—incidentally making the world safe for the Western Union, or perhaps it was the Postal and Irving Berlin. The locale of the film is the wild, wild Postal and Irving Berlin. The locale of the film is the wild, wild West, and the time long before Mr. Gillette made the world safe for shavers. To be more explicit, the action takes place during the Civil picture whose faces are minus undry forms of hirsute adornment. If you still get a kick out of groups of noble redmen responding like automations to the commands of a movie director, perhaps you won't be more than slightly sleepy. If not, the picture may still be recommended as a use cure for insomnia. It has the merit of being silent.





A MAN'S MAN

THE highly satirical attitude of this film toward those things This highly statiscal attitude of this him toward those things which the average man takes seriously will not find favor except, which the average man takes seriously will not find favor except, ordinary young man whose highest ambitions are to acquire personality by mail and to get into the Ells. His wife, played by Josephine Dunn, is movie-struck to the extent of giving herself to an assistant director who swears she is better-looking than Greta Garbo. Sam Hardy appears as the assistant director who takes everything the young couple possess, and he delivers a powerful performance. Josephine Dunn does well under the skilful direction of James Cruze, who has put some of his best work into the big emotional scene. The fans as a whole will probably not like Bill Haines in a characterization which will be labeled uninteresting



THE CASE OF LENA SMITH

PRESUMING that director Josef von Sternberg essayed the Production of mass entertainment in this photodrama, he has missed the mark. Yet in every audience there will be those who acmissed the mark. Yet in every audience there will be those who ac-claim the picture's excellence. It offers a certain virility which is rapidly becoming the carmark of a Sternberg film. It is distinguished by the utterly excellent characterization offered by von Seyffertitz, who steals all historionic honors. There is, too, Eather Ralston; he evidences a depth of dramatic feeling which comes as a surprise deficiencies of the effort include an irritating lethargy in tempo, the deficiencies of the effort include an irritating lethargy in tempo, the forced introduction of impressionistic camera shots—long since passée—and the terrifically bad casting of Jimmy Hall. The title is misleading. The tale is one of mother love; it is not a murder-trial thriller.



THE LITTLE COLONEL

SAD attempt to repeat Henry B. Walthall's success in "The Birth of a Nation." Percy Knighten is no Griffith and stories many years. The story centers around Richard Nelson, beloved before the firing squad; and The Little Colonel, rushing out to save his son, receives the fatal shot instead. A sob death scene and love's young dream, illustrated by George MacIntyre and Ethel Stone, conclude the picture. Such inconsistencies as the scene where young Nelson is so badly wounded that he faints from loss of blood, only to show up with no sign of a wound the next day, weaken the plot.



CLEAR THE DECK

REGINALD DENNY in a recent interview was quoted as talking baby-talk. You can well believe it after seeing the juvenile manner in which Reggie skips and grimaces through his latest comedy, which is really an old-fashioned farce. Mistaken identity, a chase in a nightshirt, a perfectly healthy person masquerading as an plot if you've ever been to high school. And unless you're still in you're obviously expected to. Lucien Littlefield, as the male nurse hired by a rich aunt to accompany her nephew on a sea voyage for his health, is funny—in spots. Olive Hasbrook, as the girl for whose sake Denny exchanges identities with his friend, has nothing to do and does it very prettily. The titles vary from silly to sillier.

Current Pictures



HERE is a quaint little museum piece which may prove interestning to lovers of the antique. Olive Borden, the passion-flower growing in rural mud, is sick and tired of it all and heads for the great big city, where she falls in with schemers who start using her as a tool. She hasn't had time to wear more than two or three of the most incredibly revealing evening gowns when she discovers that Huntley Gordon has just been playing with her. She gives him the Huntley Gordon has just been playing with her. She gives him the air, but there is the most unexpected development—Huntley has learned to love her! He comes and finds her, and at her feet declares hell give up the whole racket i shell be his. Olive, the poor thing, also has a love-light in her eyes. Just to round her off, a dope fine tries to bring about her downfall by luring her to his apartment; but the pitched battle ensuing ends in victory for Olive and purity. Huntley comes to bear her off to a sunlit garden where she may pass her time in resting and writing up her adventures for a soul-stuff magazine. Daphine Folkard is the only intentionally funny thing in



THE generous co-operation of the Navy Department has endowed THE generous co-operation of the Navy Department has endowed this romance of our sea-lifers with authentic background which materially enhances the entertainment value of the picture. It is not, however, a mere glorification of the naval aviator, but has independent story-sternegth which enables it to stand firmly upon own merits. There is an excellent admixture of drama, romance and comedy, skilled direction; and an exceptionally competent case. The hypercritical may find a soupcon of improbability in two or three of the situations. And a watchful eye will discern the every reseant newsreal shots intercut with those of director George Hill. But there is no glaring defect to mar enjoyment. Ramon Novarro, in one of the most masculine rôles he has thus far attained, is sincere and convincing. But Ralph Graves cuts another notch in his comeand convincing. But Rath charaves cuts another note in ins coine-back gun by stealing this photoplay as he has pilfered others. Anita Page maintains her high standard and Eddie Nugent makes his bit stand out like the proverbial good deed in a naughty—or should we say in a nautical?—world.



MASQUERADE

"HE silent version of this D. W. Griffith adaptation of "La Paiva" THE silent version of this D. W. Grinich adaptation. Its Movies satisfactory, if undistinguished, entertainment. Its Movies and the satisfactory of the satisfactory of the satisfactory of the satisfactory of the satisfactory. tone synchronization will include three songs by Lupe Velez, and should add to its interest. The plot is number nine from the filing cabinet, and deals with the woman scorned who hires an expert to vamp and humiliate the lover she has lost. The villainess is foiled in the last reel, when her employee and the hero do a papa-love-mama for the final fadeout. Jetta Goudal, one of filmdom's few fine for the final fadeout. Jetta Goudal, one of Infindom's few fine players, is an easy winner of first honors as the revengeful lady. Lupe Velez, in the sympathetic role, displays bouncing, bounding vitality and a fair for bosterous farce which will delight the gallery. Henry Armetta enacts a bit so exquisitely that a few more feet of fin devoted to his portrayal might have given him the picture. William Boyd is shorn of opportunity. Albert Conti and George Fawcett always merit mention. D. W. has told his story in a forth-right manner. It is disconcerting to learn that in the days of Napoleon III, Montmartre cabarets were advertised by mechanical signs.



THE DREAM OF LOVE

THE DREAM OF LOVE

WHEN—brushing away the tears of joyful sentiment—I try
to write of this larest picture of Fred Niblo's in stern, critical
sent, I discover that after all I am only a movie fan. When I would
find fault with it for being sheerest melodrama—illogical and old
fashioned as a novel by the Duchess—all I can remember is Joan
Crawford, more gorgeous than ever in her gypsy garb, Carmel
Meyers seductive in her Parisan gowns, Alieen Fringle regal as the
premier's wife. My critical judgment is warped by watching the
ornamental Nils Asther in a dozen different uniforms that fit as
if he had been poured into them. My realization of the picture's
inpossibilities is lost in gloating over the chance to "the Tot, said
to have been drawn originally from the story of Adrienne Lecouvreur,
is Graustarkian, with an ending that proves that movie audiences
are growing up. A few years ago the two ill-matched lovers would
have renounced each other, but now the girl calmly announces that
she will become the king's mistress since she cannot be his queen.

In Review



THE LADY OF CHANCE

THE moral of this is that a girl may be a crook, but low will make her pure in the last red—if she is as beautiful as Norma Shearer. And also, no matter how poor a young man may be he will become rich before the final factour—if he is as handsome as Johnny Mack Brown. Norma, the invincibly ladylike, has achieved the ultimate ambition of all lovely picture ladies and become, for picture purposes, tough. Overhearing a blackmailing scheme, she outwits the two crooks—lowell sherman and Gwen Lee—and blittlely walks off with their roll, after a crying duct with twen which is as funny as anything you have seen for a long while. Over the shoulder of a good looking young man she reads a telegram speaking of millions. She then captivates him in short order, only to find when she has married him that he lives in a hundle outage. Her love for that suffered him that he lives in a hundle outage. Her love for the guidless youth—played appealment of the every experiency right along. Norma makes an arch and dainty comedienne, but no amount of touch sub-tiles can make her seem anything but respectable can make her seem anything but respectable.



THE WOLF OF WALL STREET

If you can believe that Wall street financiers do their financiering in shirt sleeves and take off their shoes during crises on the 'Change to air their corns, you will have no difficulty in believing the rest of the picture. Bancorl's burly appeal is lost in the gross caricature of the first half, though he becomes more convincing later. The onlower is shown how absurdly simple it is to make a hage fortune in Rocky Mountain Copper by a transaction which must have been thought up by a scenaro writering twice the ticker tape, bullying a multimillionaire and barking an order to buy to his broker, the wolf makes millions. But when he discovers that the wife whom he adores is carrying on an affair with his polished business partner, he barks another order to sell and locks himself, his wife and partner into a bedroom while the market crashes and ruins them. Baclanova plays the hungry-eyed wife of the uncouth financier. Paul Lucas gives a tailor-made performance as the false partner. Nancy Carroll and Arthur Rankin have bits.



THE OFFICE SCANDAL

SEE this excellent picture of newspaper life. It's the most realistic and most entertaining story in a newspaper office setting that has yet come to the screen. Directed in superfly restrained fashion by Paul Stein, it's also a ten-strike for Phyllis Haver, and makes highly a stein, it's also a ten-strike for Phyllis Haver, and makes highly the strike of the strik



UNDER THE SOUTHERN CROSS

A tale of the Maoris of New Zealand. It is of the genus "White Shadows" and "Maam" in that it deals with natives in their own habitat, shows them dancing, fighting, marrying, living in tapp houses, wood carving and other outdoor sports. It differs from its predecessors in that it boasts an all-native cast with nary a Hollywood sheik or sheba to leaven the loaf. Being a woman first and a reviewer afterward, I must insist that it does very well without a sheik Hollywoodianus. For if Patiti, the Maorian hero, came this way, the John Gilberts would have to look to their laurels. He is vivid, dramatic, dentally magnificent and possesses Maorian It. The entire cast is excellent, each one a rememberable type, the only objection being that we see too little of them. For the rest, there is the usual somewhat moderate plot of these pictures having to down warring tribes, the hand and heart of the heroine and the happy ending, this time in a grotto. The is a murder, too, which takes a constraint of the control of the cont





Uour Neighbor

Miss Ruth Kane, of 331 East 31st Street, Miami, Florida, Has Rung Doorbells In Hollywood: And She Reveals What's Behind The Portals

WE have published some half-dozen articles on what home-towners away from the home town think of Hollywood.

These were presented in order to convey, from an absolutely unbiased standpoint, what Hollywood really is like. For we felt that if our readers had the opinions of people who not only had no interest in the matter of gain and moreover the opinions of people they either knew or knew about from personal experience, they would be getting

the honestest view possible. We've had stories from Pennsylvanians and Texans, from West Virginians and Nebraskans.

But this month, we have a particular prize: we have the views of someone from Florida. You know how this state and California regard each other. And you can bet, if Miss Kane, of Miami, doesn't like what she can bet, if Miss Kane, of Miami, doesn't like what she sees in Hollywood, she'll say so. For Florida says of California, in speaking of the earning of praise: "If you want it, you've got to earn it, 'cause we ain't givin' nothin' away."

nothm' away.

This month's "Your Neighbor Says" is, of course, especially of interest to Floridans. But even more than any other unit in the same series published before, it should hold a reading-appeal of unique

piquancy.

-Editor's Note

HAT the army thinks of the navy, what the navy thinks of the army, what the marines think of both of 'em-that is what Florida thinks of Cali-Ever since Ponce de youth and Sennett uncovered the figures of youth, it's been hot and heavy between the two states for beauty, climate and real estate honors

That's why this little lady is something new, something different: she's the only living human of her kind, a California

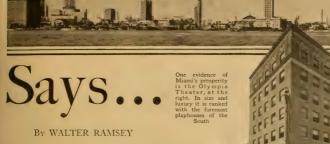
This little sweetheart of Miami has gone sweet on Hollywood. No wonder Miami's girls as Ruth Kaneabove-grow there Next to her is the sky line of the city; just above this is an im-portant part of it, the courthouse; and at the right is a view of the beach in midwinter. Note the absence of Them mouth, them nose, them eyes of blue; them feet, them hair, them five foot two, is just one big blaze of "Howdy" for Hollywood.

She's from down in the Evergladesor is it the Bahamas? where they drink everything Cuba can spare. Down where they boom and crash without noise or black magic. Down where the wind blows and no foolin'. That's Ruth Kane.
When somebody finally introduced

us, she was just fresh off the train-oh, about thirty days, and living at the Ambassador. But for a little stranger all alone in a big city, she's covered considerable territory. She would. She's just the type.

> TAVE I met any Hollywood folks? Have I seen the town? Have I rung any doorbells? Why,





Honey, I've seen all there is, there isn't any more!"
So I asked, real high-minded, "What do you think of

Hollywood Boulevard

"The Boulevard?" she echoed rather blankly. "Where's that?" I told her. But she only shook her head. "I didn't come out here to see boulevards. We've got drives in

Florida that are every bit as pretty

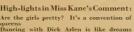
"Why should they toot about Hollywood's twelve-story buildings? We've got one that is thirty-two stories in Miami, and we don't crow about it. O' course, there aren't any windows in it yet, but it's sure standin' there anyhow. And why should I go into ecstasies about the Pacific? The Atlantic is just as blue. As for palm trees, I was brought up in the shadow of them, and they hadn't been transplanted either.'

looked to see if that was a dirty crack; but no-the gal

was smiling.

"No, it isn't the beauty of the state that I'm looking at; it's the people that get me enthusiastic. I never saw a town with so much personality as Hollywood. All the

Bayfront Park-below-in Miami cost a million and looks like it



come true Lew Cody doesn't waylay unwar/ maidens;

he acts like the master mind Florida has more beautiful women, but California has the most beautiful In Hollywood they cry when they aren't

working; in Florida they cry when they are California has the better climate; Florida has the better fruit

girls are so cute. The boys must get out special editions for their date books.

A CONVENTION OF QUEENS

OWN home one pretty D girl can run her own particular set. She's catered to and rushed weeks in advance. But out here the girls all have plenty of competition. It's a convention of queens. Judge M. C. Kane is my father, and almost everybody knows my sister and me in Miami. But I guess it

would be quite hard for a girl to work up a following here. First because there are too many beautiful girls already and second because there doesn't seem to be any out-of-

picture society in Hollywood.

"The movie people seem to be all the élite there is. But don't think I'm complaining. That's all right with me. I've never had so much fun as I had on a couple of Hollywood parties. There's an informality and gaiety about them that just isn't to be found at a débutante dance. People meet you and, without making a big fuss, just accept you as though you had belonged all along.

"The big stars that I've met are all very democratic.

Money and a famous name seem to have left their personalities and hearty handshakes unaffected. They are real people. Sympathy and charity are their two out-

(Continued on page 102)



News, Views And Pre-views Of The Talking Pictures



Edited by HERBERT CRUIKSHANK



THE HOME-TOWNERS

WELL,well, well! If it isn't Georgie Cohan's old stage comedy doctored up by Warner Brothers into a one-hundred-percent Vitaphone talking picture. It's as good entertainment now as it was when it saw the limelight of the theater. And is distinguished, moreover, by unusually sine vocal reproduction. It is bound to please everyone except perhaps a couple of sorcheads in South Bend. The Indiana city comes in for a bit of a roast. But the chances are that by this time all the Main Streeters referred to have migrated to Hollywood. The cast contains some names that are new to the film fan. For one, Richard Bennett has been abducted from the beloved boards of Booth to grace the cinema. Then there is Robert McWade, whose success is assured right now. The plot concerns a pin-headed hick with an inborn distrust of all city slickers. How he gets over it is a tale good for a lot of laughs. When the tale is told by Mr. Cohan.

THE DOCTOR'S SECRET

A PICTURE which more than any other I have seen displays both the possibilities and the limitations of the talkies. Barries delicious lines are here—with extremely un-Barryish interpolations, if I am not mistaken. The cast is all stage-trained, and yet the result is not quite satisfactory either to a Barrie lover or a movie fan. After all, movie audiences expect motion, action. And in "The Doctor's Secret" they get long photographic discussions between characters and a plot which is rather too mental for the movie-trained fan. Ruth Chatterton, as the runaway wife whose lover is killed a few moments before they are to leave England together, is the first of the invading stage players to leave England together, is the first of the invading stage players to does not need to send to Broadway for its talent. H. B. Warner as the husband and Robert Edeson as the Doctor are more easily heard than John Lauder, the English actor who plays the lover.



SOUND YOUR "A"

ONE of these three-reeler talkies meant for a prologue, orchestra substitute or whatever they intend to do with such fillers. Henry Lehrman directed and he's done a good job in showing the possibilities of sound conglomeration. It's the old rooming-house gag and takes you back ten years to when the silent movie was being perfected. Just as plotless but just as interesting because of the number of voices and musical instruments you hear competing with one another. There's the borrowing tenant who manages to wheedle everything from onjons to a pet rabbit from his long-suffering neighbors; the old boy who secures his relaxation from saxophones, trumbones, flutes and everything else he can find to perfect lung expansion. Of course, there's the dog—in fact, all the sounds which can be gathered into three reels. Worth seeing and hearing because of its variety of sound-reproduction and flashes of humor.

MY MAN

THIS presents in a full-length talkie for the first time one of the best. Fannown musical show comedians in the American theater. She is Fannie Brice, about the alteration of whose nose there was quite as much ballyhoo as about Jack Dempsey's. She appears in this sound-and-dialogue-and-song movie which comprises the most successful of movement of the properties of the most successful of movements of the properties of the p



Celluloud Drama

LTHOUGH the Schenck boys-Nick of Metro, and Joe of United Artists-continue to regard dat ole davil talkie with suspicion and distrust, the rest of the industry has rushed in where these

angels fear to tread Paramount, on both coasts, boasts tremendous activity in the plans twenty-two alldialogue features. more to contain and singing plus a synmusic score. to say for themselves. B u t hist!-t h e r e seems to be a bit of a trick in it. For

twenty-four of the

thirty-nine sound films will also have silent versions.

The Paramount line-up of

stars from the stage is appalling. The Four Marx Brothers, Eddie Cantor, Walter Huston, Ruth Chatterton, Jeanne Eagels, Claudette Colbert—a dozen others have been enlisted to storm the citadels of the cinema. Not only is the realm of the movie actor threatened by the cohorts of the stage, but movie directors, too, have been given something to think about. Producers of Broadway shows are now competing with them. The famous Frohman organization, for instance, under the leadership of Gilbert Miller. Then there is Robert Milton, and Joseph Santley, George Abbott, John Cromwell and Edwin Knopf. Paramount has also plunged

into the making of talking short subjects. Theaters will give a complete Paramount show. Just as "Interference" is accompanied by Eddie Cantor's skit, "That Party in Person," and the one-reeler of songs by Ruth Etting, so the their complements of spice. The second unit has as its full-length attraction, "The Doctor's Secret," starring Ruth Chatterton; a bit by Borah Minnevitch and a comedy by ter," starring Jeanne Eagels, is the pièce de résistance of the third Paramount offering. And it is accompanied by a shortreeler of Eddie Peabody, a banjo strummer; and songs by the Giersdorff sisters. Fannie Brice, the Rooneys, and Bobbe Arnst are featured in "Night Club," fourth of the whole-show programs, not to mention Ann Pennington's knees. A comedy with Estelle Taylor, Raymond Hitch-

> classic fragment from the works of Victor Hugo, "The Bis-Candlesticks. round out this bill.

> > TOTICE the

stage stars heading movie Ruth Chatterton. with a cast fifty per cent stage princi-pals will also make "The Dummy." Claud-ette Colbert, with a group from the theater, is scheduled for "The Hole in the Wall.

Meantime a sickening

rumor comes from a far corner P. & A. of Hollywood. It is that the talkies have finished Emil Jannings. The great German doesn't speak English. He has three pictures to make before his contract expires in October. All are silent. But it doesn't seem possible that the death knell of pantomime can be so quickly sounded by the noisy drama.

Accents may be assets after all. Paramount is starring the Russian, Baclanova, in a talkie. Upon its success may rest the future of the foreign contingent. On the other hand, dialogue is to be omitted from D. W. Griffith's "Lady of the Pavements," which boasts the presence of Lupe Velez in a prominent role.

Metro has one talker finished. It is "Broadway Melody." Another is on its way-"The Trial of Mary Dugan." Marion Davies's new one, "The Five O'Clock Girl," will be made in both sound and silence. Louis B. Mayer and Nick Schenck won't be left out of the sound parade. But it is no secret that Metro is going very slowly. It seems a time for watchful waiting at the Culver City studio. The wise men at its head sense the instability of the entire situation and are watching to see which way the talkie cat will

Two directors, one from the films and one from the stage,

supervising scenes for the talkies. In the upper picture, D. W. Griffith instructing Lupe Velez in a song number, and in the lower, Willard Mack, pointing, gives a lesson in the fine art of choking

Of course, the Warner Brothers, valiant pioneers in



a motion picture serial than aboard a silver Maddux air-liner, winging its way over Hollywood toward San Francisco? At two thousand feet of elevation the most famous movie sheik is invisible and the studios look like a child's building blocks carelessly flung down. If I had my way (I think, peering down on an absurd dab of green that is some screen star's Beverly Hills estate), I would insist that all picture people take a daily ride in an aeroplane to keep their sense of proportion.

She sits in the wicker lounging chair across the aisle, looking in her smart sports suit like the high school girl that she was until a few years ago. Through the gossamer silk of her stockings dark bruises show. "Covered with them," she shrieks, to be heard above the drone of the giant motors. "Ruined sixteen pairs of stockings. Ten

She is the new queen of the serials, heiress to the lurid "Perils of Pauline," successor to the amazing "Adventures of Kathleen." She is that durable heroine who lives through ten reels of murder, mayhem, dynamiting, kipnaping and torture, to emerge in the final scene in which she is rescued from the Hell-Hole of the Rum-Ship (see Episode Seven) smiling, without a hair of her perfect marcel harmed, attired in a dainty white chiffon evening gown. She is Gladys McConnell, star of "The Tiger's Shadow"

(shown at Your Neighborhood Theatre Next Week).

SERIALS ARE EVER SERIALS

THE children of the child-fans who screamed and hissed when the gang of counterfeiters bound Pearl White to the railroad tracks and flung Kathlyn Williams into the mill hopper a generation ago, will yell just as loudly when they see the rum-runners throw Gladys into the hold of their Floating Hell in company with the Tiger.

Where in the old days the criminals were spies of foreign governments after the diplomatic secrets, or rival claimants to oil lands after the secret map, now the dirty work of the serials is done by rum-runners, hi-jackers, gunmen and gangsters who employ the most modern inventions in executing their villainy

"They discussed kipnaping me in a submarine," Gladys screams in my ear. "Gave up the idea finally.

Said that submarines were too old-fashioned."

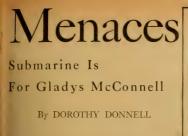
The first serial ever made was "What Happened to Mary," with Mary Fuller as the girl to whom it happened. Since then Ruth Roland, Grace Cunard, Doris Kenyon, Kathlyn Williams, Anna Q. Nilsson, Pearl White and Juanita Hansen have successively struggled in the clutches of Masked Menaces, Iron Claws and Clutching Hands. They have been left week after week in dens of rattlesnakes, tied hand and foot with burning fuses creeping toward gunpowder barrels, stranded on rocks in midocean with a man-eating gorilla for companion, bound on logs approaching the buzz-saw with fatal swiftness, swung by the hair from cliffs, abandoned at the moment of peril with the curt legend, "See the Next Episode in this Thrilling Serial a Week from Today at This Theatre."

CONSIDERATION FOR KIDS

PERHAPS no movie heroines were ever so sincerely loved by their fans as these serial queens. And the serials are still going strong. They appeal to a class of fans which never changes: the children.

"Never realized that till this picture," Gladys' voice comes faintly over the motors' hum. "One scene, take in a wind, blew my skirts up. Director said we'd have to take it over. Had bloomers on. Couldn't see that was necessary, but he said 'Making them for the kids and got to be awfully careful.""

We are passing over the San Fe nando Valley with its



new studios like salt-boxes far below. The Ridge Route lies beneath us. dotted with the sharp scarlet of brush fires, fought by men as insignificant as insects. Lesser aeroplanes dart low over the moun-

tains, directing the work of fire-fighting, their shadows floating across the gulfs.

G l a d y McConnell

is as much at home in the air as on the ground, having be-gun eight years ago to train unwittingly for a future career of being bound hand and foot and set adrift in a pilotless aeroplane in Episode There was an air-

field on our way to school," she explains as we slide down to the Bakersfield airport and come to a stop with

hardly a jar. "Some of the girls used to stop, going home and beg for rides. Our parents would have died if they could have seen us joy-riding in those rickety old army planes. But I've never been afraid in the air for one moment since. I'm going to learn to pilot a plane myself this winter and if I ever save up enough money I'll buy one of those cute little two-seaters and run down to Agua

If anyone wants to know why serials are

not only regaining but surpassing their former popularity, he has only to consider the fact that they present girls as full of fun and as void of fear as Gladys Caliente after dinner in the evenings."

The propellers begin to whirl. An auto drives up with a great slamming of brakes and the chauffeur runs over to the plane to thrust a package through the pilot's window. "Tell 'em to send the next size larger,' he shouts. Shopping by aeroplane. There is no crowd to watch us make our take-off; it is as matter-of-fact and casual as the departure of a rail-

In "The Tiger's Shadow" the aeroplane is the ordinary method of travel from one hiding place of the gang to another. Gone are the dear dead days when serial stars hurtled chasms on motor-cycles or crossed bottomless valleys on cables or log-flumes.

The serial queens of other years have had their experiences with the air. As long ago as "The Red Circle" we watched breathlessly while Ruth Roland crawled out on the wings of a biplane, pursued by a gentleman in a mask

(Continued on page 113)



Autrey

When Grins are Twins

It's a sign of exceptional good fortune. And in this case, not only for Florence Lake-who's to make her screen début in the Clark and McCullough talkie, "The Big Bout"—but for fans who have in store for themselves the pleasure of seeing-and hearing-her

"Flatters with its dashing gleam,"

says LADY HEATH

England's foremost woman aviator



Lady Heath keeps her capable hands lovely with the new Cutex Liquid Polish

Lady Heath, now touring America to recount for us some experiences of her very enthralling life, is that delightful English combination of sportswoman and society woman everywhere admired -fearless, charming, beautiful.

As Lady Heath takes entire care of her own De Haviland Moth plane, we asked her whether she did not find the strenuous life she led very hard on her

"Oh, yes, indeed," she answered. "But a little dirt does not annoy me!

"I put Cutex Nail White under my nails to keep out the grease. I use Cutex Cuticle Remover to shape the cuticle, and the Cutex Cuticle Oil to feed it, and once a week I apply the new Cutex Liquid Polish—which doesn't stain, you know.'

Do these three things

First-the Cuticle Remover to remove dead cuticle, to whiten nail tips, soften and shape the cuticle. Second-the Polish Remover to remove the old polish, followed by flattering Cutex Liquid Polish.

Third—apply Cutex Cuticle Cream or Cuticle Oil around the cuticle and under the tip to keep the cuticle soft . . . Cutex prepara-tions 35¢ each. Polish and Remover teachers 5th. Northern W. together 50¢. Northam Warren. New York, London, Paris.



"Tending Flowers . . . Potting Plants Cutex protects my nails . . . "

says prominent woman florist



At the corner of Madison Avenue and 65th Street is Miss Mary Bond's charming florist shop.

Miss Bond loves flowers and caring for them."All day," she says, "my hands are wet. My fingers are constantly digging in the soil. No occupation makes the nails dry up, and the fertilizer eats them and hardens the cuticle. So I have to be sure to give my hands regular attention. Each evening I spend a few minutes with my Cutex Set—the Cuticle Remover to restore the smoothness of the cuticle, the Nail White to bring back the whiteness to the tips, and the Cuticle Oil to soften the cuticle and prevent the nail from ridging and cracking.

"And I never fail once a week to apply the new Cutex Liquid Polish. It protects my nails amazingly and gives the delicate lustre that flatters the tiredest hands."



Special Introductory Offer-12¢



Northam Warren, Dept. 9M3 114 West 17th Street, New York

MADGE BELLAMY, Fox star, in the quaintly charming bathroom—one of the finest built in Hollywood—which so effectively combines richly veined marble with natural grained paneling.

"The 'studio skin' a star must have demands a soap that leaves the skin smooth as a rose-petal—and Lux Toilet Soap does!"

Madge Bellamy





Photo by E. A. Bachrach, Hollywood

The very next time you see tiny Olive Borden in a close-up, notice how exquisite Lux Toilet Soap keeps her skin. "If is so important for my skin to have the smoothness we mean by 'studio skin,' and Lux Toilet Soap is so splendid for it that I am delighted with this daintily fragrant soap," she says.



Dhora by I. Thomas Hellower

MARY NOLAN, Universal star, gives such intelligent care to her beautiful skin, both at home and in her dressing room on location. "I am utterly enthusiastic about Lux Toilet Soap," she says.

Lux Toilet



Photo by W. E. Thomas, Hollywood

IRENE RICH, in the bathroom built in Hollywood to combine classic luxury with modern charm. "Lux Toilet Soap gives the skin as beautiful a smoothness as the famous French soaps do," she says.

Both at home and in their dressing rooms

9 out of IO screen stars use Lux Toilet Soap

EVERY GIRL knows how attractive she is when her skin is really lovely.

Experience has taught movie directors that an exquisite skin gets an immediate response from people.

"Smooth skin is the first essential of charm," says Paul Leni, director for Universal. "To become —and remain—a popular screen

star, a girl must have a skin so flawlessly smooth that even in the glare of the close-up it is perfect."

Of the 451 important actresses in Hollywood, including all stars, 442 are devoted to Lux Toilet Soap because it keeps the skin so smooth and soft. And all the great film studios have made it the official soap for all dressing rooms. You, too, will be delighted with it.



hoto by W. E. Thomas, Hollywo

PHYLLIS HAVER, Pathe star—"Lux Toilet Soap leaves my skin so gently smooth that I have no fear of the high-powered lights of the close-up."



"Under the new incandescent 'sunspot' lights a star's skin must show flawlessly smooth," says SEENA OWEN.

Soap

Luxury such as you have found only in French soaps
at 50c and \$1.00 the cake—Now



A Little Lauder--and Funnier

Off The Screen, Eddie Quillan Displays About As Much Humor As A Scotch Joke

By DOROTHY MANNERS

NE of the funniest little guys that ever got himself into comedy situation is Eddie Quillan. Hoot, mon! He's a Scotch boy and he hasn't been long in the movies. A couple of years would about cover his entire photographic career. But from his first close-up at Sennett's on through to feature billing in "The Godless Girl," the has made his mark in a more boisterous type of fun than Keaton's, less technical than Lloyd's, and equal to Langdon's in pa-

On the screen the kid is there

Off the screen Eddie is as lacking in humor as most comedians off duty. I didn't talk to him long enough to find out whether or not he had a Hamlet complex like Chaplin. The director kept calling him for various and assorted scenes of "Geraldine." But I have a vague hunch he would have revealed a ven for the bigger and better expressionism, if he had been permitted to get a couple of sentences together without interruption.

He's younger than a Baby Star's news-paper age. If he isn't careful, the Thalians will get him. Twenty years would be giving old Father Time a slight edge on Eddie. In addition to his youth, he is totally unsophisticated, as Hollywood rates sophistication. Before he speaks he clears his throat in prelude as though he half-feared his vocal chords would do him dirt if he spoke right up. So far he hasn't quite grown to his hands and feet, and under pressure of too rigid scrutiny he wiggles

slightly.

HIS SMALL-TALK FUND SMALL

IT isn't exactly nervousness. No, I wouldn't call it a lack of ease. As a matter of fact, Eddie is rather indifferent to the leads of small talk.
Yes, he liked doing "Geraldine." "Geraldine" was a

good story by a famous author, Booth Tarkington. No, he didn't exactly know how he was going to play the love-



Just then the director himself to "see what he

wanted."

During the lull in the interview a young fellow from the publicity depart-ment volunteered the information that Eddie was destined for the movies from the start. It seems that he was born on Hollytrood Street somewhere in Philadelphia. His arrival increased an already generous-ly membered Scotch-Irish family by one—and his Dad's theatrical act by a darn good little hoofer.

onto the stage before he had quite mastered the rudiments of walking. With his two brothers, a cuits for years. He did a Harry Lauder that almost headlined the

act and would probably have brought the Big Time if the whole family to the law hadn't interfered, with compulsory schooling. The folks returned to Philadelphia, entered Eddie at Saint Gabriel's School and saw him through a finishing course at

BESIEGING SENNETT

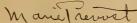
WITH the schooling completed and the law satisfied, Eddie joined his father's act again. They were scheduled for a trip to the Coast and from the very start



Marie Prevost

With all the Soft—Smooth—Colorful Loveliness of Youth

"The camera, they say, never lies. The motion picture camera doesn't even tell a polite little fib, so a screen actress simply has to have a good complexion. That's why she finds Sempray Jovenay such a help—it keeps the skin always young and lovely."



SEM-PRAY does give that youthful appearance. It gives that velvety loveliness. It gives that delightful cleanly color. It gives a joyous feeling of freshness. Sem-pray keeps young faces young-with that healthy glow which causes people to turn for a second look. It makes older faces youthful; it removes lines and wrinkles, bringing back the fresh bloom and firm smoothness.

The purity of imported oils, blended and compressed into a dainty cleansing creme, gives to Sem-pray the power of keeping your skin glowingly youthful and fresh. Sem-pray can be obtained in an oval container



The Purse Size Demonstration Package FREE

A week's use of Sem-pray will demonstrate to you, as it has to millions of other women, that your skin can be kept youthfully lovely. The Demonstration Package not only contains a week's supply of Sem-pray, but also samples of Sem-pray Face Powder and Sem-Pray Rouge.

Send the Coupon.	
Sempray Jo-ve-nay Company, Grand Rapids, Michigan. Send your Demonstration Package. for postage and packing.	Enclosed is a dime
Name	
Street	
City	State



In Swansonny California

At the court of one of the reigning queens of the screen. Above and at the right, Gloria Swanson in action during a tennis match; and at the left, taking the measure of the net just before taking that of Herman Richardson

Helena Rubinstein Cosmetics Proclaim the Artist!



Mme. Helena Rubinstein World-Renowned Beauty Specialist

For color, for texture, for staying quality, for wholesomeness, the cosmetic creations of Helena Rubinstein are unquestionably the finest in the world.

The Basis of a Chic Make-up

Beforeyouapply your finishing touches, cleanse the skin with Valaze Pasteurized Face Cream—the soothing, revitalizing, protective cream. It molds the skin in beauty (1.00). Valaze Beauty Foundation Cream makes rouge and powder doubly adherent, doubly flatering. An ideal powder foundation (1.00, 2.00). Now your skin is ready for—

A Powder Masterpiece

Valaze Powder. Clinging, exquisitely textured, subtly fragrant. In a rich variety of smart and enhancing shades, Novena for dry skin. Valaze for average and oily skin. 1.50, 3.00.

It is essential that you visit Helena Rubinstein's Salons at this trying time of year, so that your beauty may present a harmony of perfection—skin, contour, eyes, hands and hair all exquisite. Here you will receive the last word in scientific beauty treatments and expert guidence on home treatments and makes and makes.

THE secret of a successful facial ensemble? . . . Make-up that is as perfect in texture as in color . . lipstick that lends satin smoothness as well as luscious tone . . . rouge you can blend with ease . . . powder so gossamer it becomes one with the skin . . .

Such are the cosmetics of Helena Rubinstein. For they are the creation of one who is artist as well as scientist . . . one who for years has divided her life between laboratory and atelier . . . studying constantly to bless all women with the wondrous coloring of immortal beauties,

When you touch the new Cubist Lipstick to your lips, when you bring the glow of Red Raspberry Rouge to your cheeks, when you clothe your skin with the gentle fragrant radiance that is Valaze Powder, then you realize the magic that lies in make-up.

Beautiful Eyes Accent the Beauty of Your Eyes with

Valaze Persian Eye-Black (Mascara) instantly darkens the eyelashes giving them an effect of silky, soft luxuriance, Wonderfully adherent, yet does not leave lashes stiff or brittle. 1.00, 1.50, Valaze Eye Shadow [Compact or Cream in black, brown green or blue] 1.00, Valaze Eyelash Grower and Darkener promotes luxuriant growth of lashes and brows. 1.00, 1.50

Ravishing Rouges

Valaze Rouges (compact or en creme) impart a luscious bloom that actually protects the skin! For daytime you will choose gay piquant youthful Red Raspberry and for evening, Red Geranium, the vivid, the provocative. For the conservative woman there is the subtle Crushed Rose Leaves 1.00.

The Magic Lipstick

Cubist Lipstick—Helena Rubinstein's newest cosmetic creation. Brings to the lips a softness, lustre and beauty rivalled only by the rate loveliness of its coloring. In two enchanting shades, Red Raspberry for day and Red Geranium for evening. To be chic one must have both. Smart, enameled cases, Golden or Black, 1.00.

Water Lily Vanities

are masterpieces of the jeweler's craft! Enameled in Jet Black, Chinese Red, Jade Green or Golden. Double compact 2.50, Golden 3.00, Single Compact 2.00, Golden 2.50.

Your Daily Beauty Treatment

Cleanse with Valaze Pasteurized Face Cream (1.00). Clear, tefine and animate the skin with Valaze Beautifying. Skin. food—Helena Rubinstein's skin.clearing masterpiece (1.00). Brace the tissues and tighten the pores with Valaze Skintoning Lotion (1.25). Complete treatment—a two months' supply—with detailed instructions (3.50).

If there are blackheads, conspicuous pores, wash the skin with Valaze Blackhead and Open Pore Paste Special (1.00). This unique preparation gently penetrates the pores, ridding them of pently pently in the properties. Use instead of soap.

LONDON Helena Kubinstein

8 East 57th Street, New York

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Shopping with Lilyan Tashman

Second Of A Series: Revealing This Time The Practical Secrets Of A Star's Dinner Party

By MARIE CONTI



Above are the place cards Miss Tashman uses; at the left are the elaborate peppershaker and the saltboat; and below in the circle, one of the napkins, with a single monogram

napkins. Above, she holds the cloth up for inspection; and below, in the rectangle, are the candles, already partly burned

ROPPED in to pay my respects to Lilyan Tashman at ten o'

clock the other morning. Found her dressed in a natty morning costume, one of those combination silk-andwool affairs, which can be worn for practically any purpose from shopping to golfing.

pose from shopping to golfing.
"Won't you go with me? I'm going to buy food for

"What! Buy your own food? Lilyan, I didn't know you were domestic."
"Oh, yes, I always choose my own meats

and vegetables when possible, especially when there are to be guests for dinner. It saves the cook and gives me a chance to know for certain that everything is fresh and just as I want it. It is just a small affair tonight. Greta and Jack, Mr. and Mrs. Barney Baker, Mr. and Mrs. Arthur Hornblow, and Mr. and Mrs.

Henry King are coming to spend the evening."

"Will it be formal?"
"Both formal and informal.
Naturally, I'll drag out my best for the table and we'll be in conventional dinner clothes. But after dinner we'll just sit around the grate fire and be com-



panionately informal."
"Oh, take a few minutes, Lilyan, to show me
iust how you will set your

Miss Tashman carries out in the tablecloth the sim-

ple monogramming of the

table. I'm going to write a story on serving a formal dinner; and since you've got to get everything ready anyway, can't you set your table now? I'll call up a photographer and get him to come up and take some pictures. It won't take but a few minutes and then I will go shopping with you and see just how much you know about this food business."

The few minutes turned into a couple of hours. But Lilyan proved she did know a great deal about domesticity, as she set her own table and chatted about

own table and chatted about why she did this and did that in her own fashion. She even slipped upstairs, shed the shorping outfit, and put on the gown she would wear that evening.

I am going to describe to you exactly what Lilyan was using to honor Greta Garbo and John Gilbert, although, as she herself explained, it wouldn't be necessary to have a tablecloth imported from Germany, glassware from France, Belgium and Italy, dinner plates from Dresden, and so on. In fact, I decided when it was over that I

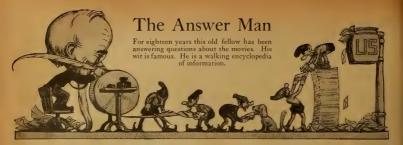
(Continued on page 110)





Start with.....issue

Send Your Order Now!



RITZY-ROSIE .- Don't be like that. Come down to earth. Charles Farrell was born Aug. 9 1905. He is six feet two, weighs 175 pounds, has brown hair and eyes. His latest picture is "Blue Sky." Janet Gaynor, Philadel-phia, Pa. about twenty-three years

ago. She is five feet tall, weighs 108 pounds, red gold hair and brown eyes. Playing in "Blue red gold hair and brown eyes. Talyning in Division, Sky," and your letters will reach them at the Fox Studios, 1401 No. Western Ave, Los Angeles, Cal. Write Arthur Lake at Universal Studios, Universal City, Cal. You refer to Le Roy Mason who played in "The Viking" and "Revenge." Send me twenty-five cents for photo.

WALNUT.—I prefer pecans. Gary Cooper was Cadet White in "Wings". Jack Stone was the infant in "Lilac Time." Write him at First National Studios, Burbank, Cal. Barry Norton, the drunkard, in "Legion of the Condemned." William Haines and Joan Crawford are playing in "The Duke Steps Out," Metro-Goldwyn-Mayer Studios, Culver City, Cal.

MIKE M.—Percy Marmont and not Clive Brook played in "The Street of Forgotten "Fregotten Faces," starring Clive Brook. Clive was in New York for a short visit and to do some shopping. His latest picture is "The Four Feathers." Paramount Studios, 4431 Marshon St., Hollywood, Cla. It is estimated that two per cent of those who love football would attend a game played by stars no longer con-

INA, SWEDE.—Vilma Banky and Ronald Colman's first picture together was "The Dark

I'll answer as many letters in MOTION PICTURE as space permits and reply by mail to the others. Write your name and address and enclose stamps or addressed envelope. The Answer Man, Motion Picture, Paramount Building, 1501 Broadway, New York City.



Nopopularity contest is complete without Buddy Rogers—evi-dently his fans didn't like his being relegated to the fifth place last month and gave him a boost. The face with the smile wins, after all

Angel." Mary Brian had the feminine lead in "Beau Geste." Ronald Colman

in "The White Sister." Nils Asther and Greta Garbo receive their fan and Greta Garbo receive their lan mail at the Metro-Goldwyn-Mayer Studios, Culver City, Cal. Gary Cooper's first picture was "The Winning of Barbara Worth," starring Vilma Banky and Ronald

BILLY AND BOBBY.—How are the girls? I like your pictures, who's the gifted person? You may write Sue Carol and Nick Stuart at the Fox Studios, 1401 No. Western Ave., Los Angeles, Cal. Their first picture together will be "Girl's Gone Wild." Marguerite de La Motte will play in "The Iron Mask." These are the good old days we will be longing for a few years from now. Let's hard from you again.

LOVESOME BILLIE.—You should be in the monalight. Ramon Noverve was born in Durmey Mexico, Fon. 6, 1899. Has born in cight, weighs 155 pounds, black hair and brown eyes. He is playing in "The Pagan," Renée Adorée and Dorothy Janis play opposit him. Send your letter to him at the Metro-Goldwyn-Mayer Studies, Culver City, Cal.

V.C.R.—Greta Garbo's next picture will be "Wild Orchids." Nils Asther is her leading man. Louise Brooks went to Germany to make man. Louise Brooks went to Germany to make pictures. Alice Joyce is now appearing on the stage in California. The song you have reference to is "That's My Weakness Now." James Ford, the newcomer who has attracted so much attention with the female fans, was orn in Lawrence, Mass., on March 21, 1905, and went through grammar and high school there. He is six feet tall, weighs 170 pounds, has "Curtinuad on hong 87"



It will be Broadway and a Melody all right when Anita Page appears in her next, which wears that title. Anits coming on into second place this time



Clara Bow puts on a "Wild Party" for the benefit of the fans who require a hot time. Clara can be depended upon to jazz up anyone, no matter



Nils Asther always will burn 'em up-whether it's with the flowery "Wild Orchids" or the frozen love-stuff of the Northern lover. He always gets the girls



No wonder "the Duke Steps Out" when Joan Crawford appears—with such a queen, even a few kings ought to come 'round. Joan would make anyone step out



W. 35th Street, CHICAGO

81

State



New Tentilated girdle reduces waist and hips -two to four inches in Ten Days

TERE'S a wonderful new ventilated girdle that makes you appear inches thinner the very moment you put it on—that gives you straight, slender, youthful lines, instantly!

The bulky, unsightly fat on waist and hips seems to vanish before your very eyes—your waistline lengthens—your figure becomes erect and graceful—and you look and feel years younger!

Nothing like this ventilated reducing girdle has ever been known before! Just slip into a Perfolastic and you can wear modish, becoming, straight-line clothes at once!

Reduces by Massage

Perfolastic reduces through massage—automatic massage.

If fits with glove-like smoothness, closely encircling waist, hips and thighs. The live rubber holds the flesh firm in a sort of suction, massaging away the disfiguring, useless fat with every breath, every step, every little motion.

By its gentle pressure, exerted unconsciously as you breathe and move, the tiny fat cells—which are 85 per cent water—are broken up and naturally carried off by the circulation.

No Dieting-No Exercises

Think what that means! No dieting, no self-denial, no strenuous exercises or dangerous drugs. Yet with every breath you draw, with every step you take, Perfolastic exerts a continuous, gentle massage that takes off fat.

Perfolastic does not bind or constrict the figure in any way. Bend, twist, turn, exercise as vigorously as you choose, you

will find that this ventilated girdle "gives" with every movement of your body.

Made of the finest quality pure plantation rubber, it combines wonderful elasticity with extraordinary strength.

Cool-Comfortable-Slenderizing

Don't confuse Perfolastic with the old style, heavy rubber garments that were so uncomfortable. It is a featherweight, ventilated girdle that comes in models that weigh as little as nine and a half ounces (garters included), and is full of tiny holes to let the skin breathe and the pores function as they should.

Perfolastic is so cool, so comfortable, that you hardly know you have it on!

No matter how much overweight you are, no matter what other methods of reducing you have tried, no matter what other girdles you have worn without result—gize Perfolastic a trial! Many women have found, to their astonishment and delight, that waist and hips reduced two to four inches in ten days.

This ventilated reducing girdle is made of the finest quality pure plantation rubber, live and fresh, by the famous Goodrich Rubber Company.

Send for FREE Book

You simply cannot realize what this won-derful girdle can mean to you until you try it! Write today for the interesting FREE BOOK telling more about Perfolastic, picturing many delightful models, and giving full details about the special five-day trial offer and money-back guarantee. Noobligation. Don't

delay. Mail coupon below, now. Address Perfolastic, Inc., Dept. 163, 79 Madison Avenue, New York City.

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new Perfolastic Reducing Girdle, also sample	of
Perfolastic and special 5-Day Trial Offer.	

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Unseen Scenes

Composite Pictures of Things That Never Happened

A Million Dollar Can Opening Machine

BRAND NEW INVENTION BRINGS FORTUNES TO AGENTS

Here's Something Brand New! An Amazing Simple Invention—Yet, Absolutely Revolutionary! For Now, at One Sweep, Millions of Old Style Can Openers are Doomed to the Scrap Heap! Think of it, Men! A Tremendous New Opportunity for Quick Profits in Every Home in America! No Wonder

New Opportunity for Quick Fronts in Every Home in America Agents are Making Astonishing, Almost Incredible Sums—\$75, \$100, \$150 a Week Easily Right Along. So Mail the Coupon for All the Facts and Full Details of My Remarkable FREE TEST OFFER!

ABOUT once in a "Blue Moon" some genius pops up with a new invention that everyone has been waiting for. Then, presto! Almost like magic, agents' profits go soaring overnight to tremendous heights! And now the cold, hard-boiled facts about this amazing new can opener bear

More Than a Can Opener

This queer new device doesn't cut a ragged hole arround the edge the ean. It lifts the entire top completely out, clean as a whistile and gives you beak the an extra the completely out, clean as a whistile and gives you beak the can without a drop spilled, without the property of the complete of the complete of secondal by larged edges to hask your finger—all in a couple of secondal to the complete of the secondal complete of the complete of the complete of the complete of the secondal complete of the complete of the complete of the complete of the secondal complete of the complete of the complete of the complete of the secondal complete of the c

The Secret of Big Money

FULL TIME \$265 IN A

SPARE TIME \$9 First Half Day

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A Spectacular New Sales Plan

I want you to see this surprising new invention at wat you to see this surprising new invention one, and one of the see that they see the surprise of the see that they see the see that they see the see that they see the see that the see that they see that the see that the see that they see that

Free Trial-Act Quickly

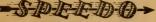
If you are ambitious—if a new, but tested and proved opportunity to make \$75 to \$150 a week interests you—act at once before some other live wire beats you to this lifetime opportunity. Without obligation, learn about these amazing new patented inventions, and get my FREE TRIAL OFFER. Just mail the coupon today—NOW!



No Jagged Edges Speedo cuts the top out, smooth, slick, and clean. Ends forever the danger of infection from fingers cut on jagged tin



Food Pours Right Out No fuss or muss. All food pours right out of ean without scraping or "spooning." Even foods frozen in the can slip



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Check here if interested only in one for your home.

Mr. Hoover Censures Censorship

(Continued from page 29)

Mr. Hoover was then, as now, a staunch believer in the theory that the movies, left to the objections that were being voiced against

them in several quarters.

A bill, one of several similar ones, to establish a federal film censorship was before the House of Representatives.

Coolidge was asked to state his views on the

HIS COUNSEL TO COOLIDGE

BASED on the advice of his Secretary of Commerce, in the best position to judge the worth of such legislation, Presi-dent Coolidge came out flatly against the bill and, paying particular compliment to the organization of the picture producers them-selves in keeping their industry on a sound basis, he declared his

Quite soon after-wards, Mr. Hoover was a guest of honor at a banquet given by the advertising men of the motion picture business. Among the other guests were several ambassadors and minis ters from Latin-Ameri

emissaries of good-will

The censorship bill was a topic of interest in embassies in Washington as well as to the picture people, and Mr. Hoover reiterated the stand made against it by President Coolidge.

can countries.

"If we had a deified censor of so inspired be able to say what from South America could truly represent to us their fine progress and their great aspira-tions, and who could cut from our films those things which are

our own humiliation, the picture would become the greatest vehicle of friendship yet

devised by man.
"But the industry must be its own censor. I have a growing confidence in it. "The proof is that today the lowest levels of morals and inspiration in the films are

higher than the current stage itself.

FAITH IN THE INDUSTRY

I TRUST in the good faith of this great body of men who dominate the industry in the United States to carry out this profound obligation; that is, that every picture of South American life shown to our people and every picture of North American life shown to the South American peoples should carry also those ideals which build for that respect and confidence which is the real guarantee of peace and progress.

Such was Mr. Hoover's attitude toward the movies when he was Secretary of Com-merce. As President, his friendship will continue to be of inspiring aid to the

There is too, a more personal element in Mr. Hoover's friendly feeling toward the motion picture business, than merely his

He is a fan personally

Who's Hoovers all: the President-elect and Mrs. Hoover, seated; and standing

behind them, from left to right: Herbert, Jr., and his wife; and Alan Hoover

As a Californian, many of Mr. Hoover's friends, and in the last campaign, many of

It was considered significant, too, the wide use Mr. Hoover made of the movies in his campaign. The newest development of the films, the movietone newsreels, carried While the silent newsreels helped stamp his ers who made up the audiences of the smaller

That Mr. Hoover was among the first to appreciate the full value of the movies' aid was indicated in the fact that election night

ered in Palo Alto to await the returns, they were entertained by a showing of all the newsreels made during the campaign.

A FAN HIMSELF

WHICH prompts another point of con-tact Mr. Hoover has with the films.

When the U.S.S. of San Pedro, the port of Los Angeles, bound sixty pictures, many of them not yet released to the general public. ment of the party ing him on his good-will tour.

The films had been secured through Louis B. Mayer, of Metro-Goldwyn-Mayer, who is one of Mr. Hoover's war mest supporters

the picture industry.

And on the decks of the Maryland, as she plied through the Pacific, movie shows were held nightly under the

Doris Kenyon, Emil Jannings, Clara Bow and Richard Arlen were the particular favorites of the President-elect's party, it was reported.

As for Mr. Hoover's personal preferences, it was said that he had for the trip.

Thus the figures of filmland will again serve as entertainers at the White House from the silver screen.

shows each week in the

There is indication that this custom will be followed by Mr. Hoover when he is President and his home is

Thus it may be said that the screen has done in regard to our next president what he himself has done in relation to the the scope of his pre-inauguration tour of them. It has carried to him, by its content them. It has carried to him, by its content of wholesome and instructive entertain-ment, a message of good-will. When added to that are the several hearty personal relationships toward Mr. Hoover that the film industry holds and his own unquestionas a medium for mass-message, those who follow the current of affairs in Washington are inclined to the belief that the presidentthat it has manifested toward him.

The Answer Man

(Continued from bas

curly brown hair and gray eyes. He is now living in Hollywood with his mother and sister. Your letter will reach him at the First National Studios, Burbank, Cal.

M.B.—Renée Adorée is married to William Sherman Gill. Marian Nixon is not married. Write Henée at the Metro-Goldwyn-Mayer Studios, Culver City, Cal. Marian at Pathe Studios, Culver City, Cal. Janet Gaynor and Charles Morton will be seen next in "Christian." Victor McLaglen and Leatrice Joy, "Strong Boy," Charles Gilpin and an all-colored cast in "Hearts in Dixie. Fox Studios, 1401. Xo. Western Ave., Los Angeles, Cal.

VIRGINIA D.—Where did you get the idea that David Lee died? This is about the two hundredth inquiry I have had pertaining to this question. His latest pictures are "Frozen River" and "She Knew Men." You may reach Philippe De Lacey at 904 Guarantee Bidgs, Hollywood, Cal.

BLIZ-EYED KITTY.—I'll say van received your answer in a hurry. Clans Bow was horn July 29, 1905. See JUST WON-DERING about the correction of her hirthdate. Joan Crawford, March 23, 1906. Antia Page is eighten vens old; her next picture will be "The Duke Steps Out." Metro-Goldwyn-Mayer Studios, Culver City, Cal. Barry Norton's real name is Alfreed de Biraben. David Rollins was born in Kansas City, Mo., Sept. 2, 1908. He is five feet ten, weighs 135 pounds, and has bown hair and blue eyes. You may send how his far and blue eyes. You may send to work the studies of the service of the ser

C.K.—Another Wilkes-Barre fan, I recette a lot of mail from your town. I would
suggest you write direct to Glenn Tryon in
regard to his trip. Write the Universal Studios. Universal City, Cal. The late Fred
Studies and Studies and Studies and Studies
He was born Apr. 28, 1886, and Studies
He was born Apr. 28, 1886, and Concember 26, Pat O'Malley, Mae Busch, and
George Cooper have the leads in "Nightstick" in production at the United Artist
Studies, 1041 No. Formosa Ave., Hollywood,
Cal.

C.M.C. OF K.C.—I an Keith was born in Boston and received his early education in that city. At the age of eleven, he made his first stage appearance, and then he returned to school, being privately tutored at the same time in Shakespearian repertoire. Later he toured with a Shakespearian company, playing at various times almost every important role of the great poet. His screen career began with "Manhandled." He is five feet ten, weighs 155 pounds, and has black hair and blue eyes. His most recent picture is "The Divine Lady," starring Cornne Grüfflich.

GARY COOPER FAN.—Gary was born in Helena, Montana, May 7, 1901. He is six been two, weighs 160 pounds, and has redet two, weighs 160 pounds, and has redet was the second of the second

(Continued on page 89)

RUTH ST. DENIS discusses off-stage make-up



Ruth St. Denis and Denishawn Dancers at class, in Denishawn House, N. Y.

"Your make-up should enhance your personality, but never over-dramatize it. Your rouge, creams and powder must be perfect in color, in blending and lasting qualities. I prefer Tangee preparations myself. They are particularly effective, and I am glad to recommend Tangee lipstick particularly. It is really more than a lipstick! Tangee protects your lips from chapping and issonaturalineffect."

Demand Tangee today. One lipstick for all complexions! On sale everywhere. Tangee Lipstick \$1. Tangee Rouge Sompact 75¢, Tangee Crême Rouge \$1 (and for complete beauty treatment: Tangee Day Cream, Tangee Night Gream and Tangee Face Powder, \$1 each). 25¢ higher in Canada.

Beauty . . . for 20 Cents!

Twenty cents brings you the miniature Tangee Beauty Set—all six items and the "Art of Make-Up." Address Dept. M. P. 3, The George W. Luft Co., Inc., 417 Fifth Avenue, New York.

Na	me.																				
Ad	dress																				





Maria Corda's back. After her first American film appearance, in "The Private Life of Helen of Troy," this Continental star returned to Europe for a period of activity there. Recently, however, she came to sojourney's end; and she is again in Hollywood, to enact a principal's rôle in "Love and the Devil"

The Answer Man

(Continued from page 87

M.A.H.—Johyan Rulston was the other gid in "Wins." Norma Shearer, Ruymond Hackett and H. B. Warner will play in "The Trial of Mary Dugan," Metro-Goldwyn-Mayer Studios, Culver City, Cal. Ruth Elder and Hoot Gibson will make an produced by Hoot, as well as being the star, for Universal Studios, Universal City, Cal. Theodore Roberts, the grand old man of the sereon, died Dec. 14, 1928. He was sixtyseven years old. His last picture was "Noisy Neightbors."

NO-NAME.—You may write Maria Alba and Sally Phipps at the Fox Studios, 440 No. Western Ave., Los Angeles, Cal. Sally was born in San Francisco, Cal., May 25, 1965. She is five feet two, has red gold hair and brown eyes. Real name is Byrnece to the same of the same is Byrnece cell her age. Dolores Costello, Ratin Graves, Audrey Ferris and Claude. Gillingwater have the important roles in "Allimon Vanie," Warner Brothers Studios, 5842 Sunset Blied, Hollywood, Cal.

FAULTLESS DEE.—Never saw John Gilbert wear glasses. Where did you get that tidea? John's real name is Pringle, not related to Allem Pringle. He is five feet to the property of the property o

JOAN CRAWFORD FAN.—Joan was born in Texas, March 23, 1906. She is five feet four, weighs 120 pounds, and right now has blonde hair, which is very becoming. Her real name is Lucille Le Sueur. Loretta Young, Salt Lake City, Utah, Jan. 6, 1912. She is five feet two, weighs 95 pounds, dark lair and eyes. She danced on the stage before entering pictures.

JUST WONDERING — Halt, right where you are. Betty Compson played in "The Ramshackle House." Robert Dowling her leading man. Her lates production is "Weary River," starring Richard Barthelmes. Write Hoot Gibson at the Universal Studios, Universal City, Cal. After having several different birthdates for Clara Bow, I find her correct one is July 29, 1905, Let's bope this is final. Warner Baxter played in "In Old San Francisco."

NOVENA C.—Charles 'Buddy' Rogers at Bow has recovered nicely, thank you. Her Bow has recovered nicely, thank you. Her Frederic March will be her leading man. Write them both at the Paramount Studies, 4551 Marathon St., Hollywood, Cal. Betty Bronson in "She Knew Men," Warner Brothers Studies, 5842 Sunset Blvd., Hollywood, Cal.

ERLING BERG.—Allene Ray was born in San Antonio, Texas, Jan. 2, 1902. She is five feet three and a half inches tall, weighs I/F pounds, has blonde hair and blue eyes. Married to Larry Wheeler. Here are some Without a Key. "Hawk of the Hills" and "The Terrible People." Lillian Gish, Robert Harron and Dorothy Gish had the leads in "Hearts of the World," which was released in April 1918.

PEG.—John Bowers played opposite Dorothy Mackaill in "Chicki." Neil Hamil-

(Continued on page 116)



All tired out early THE old energy that used to in the day

The old energy that used to Carry her buoyantly through the day and out to parties and dances at night seemed to be lost.

Herhusbandnever mentioned it, but she knew he felt it, and was puzzled and disappointed. What was the reason?

She did not know—even in this enlightened day—that the vivacity which she was losing arises from a fastidiously caredfor, healthy body. She did not realize what a large part the modern practice of feminine hygiene plays in protecting and preserving these precious qualities. But no woman need misunderstand the facts about feminine hygiene. The makers of "Lyso!" Disinfectant offer you a booklet prepared by an eminent woman physician, setting forth the facts explicitly, giving specific rules in simple language. Send the coupon below. The booklet will reach you in a plain envelope. It is free.

But buy a bottle of "Lysol" Disinfectant at your druggist's today. Do not continue to take dangerous chances. Complete directions come with every bottle.

Sole distributors: Lehn & Fink, Inc., Bloomfield, N. J.

"Lehn & Fink Serenade" — WJZ and 14 other stations associated with the National Broadcasting Co.—every Thursday at 8 p.m., eastern time; 7 p.m., central time.



LEHN & FINK, Inc., Sole Distributors, Dept. 292, Bloomfield, New Jersey Please send me, free, your booklet, "The Scientific Side of Health and Youth,"

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BEAUTY that won't fade

Have sparkling, fas-inating eyes. Get atherine MacDon-



KATHERINE MACDONALD'S LASH COSMETIC



The world of the famous and the fans of the famous have held out their hands to Here he is, as contented as the cat at his feet, greeting guests at the entrance of the Plantation Roscoe Arbuckle.

Plugging for Fatty

grabbed a hammer and carried his bulky self to the top of a ladder where he pounded nails and directed the others. The

pounded naifs and directed the others. The arbor cost him eighty dollars. At this time Fatty owned servi-five per cent of the stock in The Plantation. But there was not enough money for rugs and new benches. When he was ready to open, he owned fitty per cent. Friends bought the balance to complete the equip-

ment. There comes a zero hour for every man manipulating a new undertaking. Fatty's zero hour was when the preparations were completed. Everyone had helped. But would they come to his ten dollar-a-night opening? His success did not depend upon free help, but upon paid support from the public. If the motion picture folk came to his place, the public would follow.

DID they come? The salaries of that opening night crowd would run into millions. They not only came, they literally ran The Plantation.

direction, that Roscoe Arbuckle was going to open the Plantation. The page 42 Leve Cody jumped to the radio and introduced an every single of the page 42 Leve Cody jumped to the radio and introduced an every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced an every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced an every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced an every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced an every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced an every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced and every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced and every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced and every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced and every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced and every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced and every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and introduced and every kind of broadcasting—and the page 42 Leve Cody jumped to the radio and the covery for the cody jumped to the radio and the covery for the cody jumped to the radio and the covery for the cody jumped to the radio and the covery for the cody jumped to the radio and the covery for the cody jumped to the radio and the covery for the cody jumped to the radio and the cody jumped to the cody jumped to the radio and the cody jumped to the c

name any lavorite and you'll have the full list of both guests and entertainers for that history-making first evening. They simply rivaled each other in "Plugging For Patty." James Cruze hadn't been in a dress suit since 1925 when he attended Roscoe's marriage with Doris. August second, 1928, he repeated, again in honor of Patty. "One of the highest compliments paid me, because Jimmy does hate a dress suit," Arbuckle.

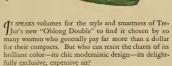
THE flowers—well, it's too bad the Chicago gangsters weren't there to take a few lessons for their next funeral. Mabel comedies famous, sent a reproduction of the old screen-Fatty. The same baggy pants, the big shoes, even the pudgy shoulders—all done in posies.

Leatrice Joy sent a placque. It read, "We owe Mr. Arbuckle a debt of gratitude. He has shown the miracle of patience without bitterness in a world of injustice." It now hangs, copied in bronze, in the entrance.



so Smart...

yet these delightful compacts cost only \$



And you'll adore the contents, too. Soft, clinging powder, exquisitely scented-perfect blending rouge-unbreakable mirror-two puffs. And refills always obtainable in your favorite shade. Look for this new Tre-Jur compact in any drug or department store today.

If your dealer cannot supply you, mail \$1 direct (speci-fying color of case and shade of powder) to HOUSE OF TRE-JUR, Inc., 19 West 18th Street, New York City.

TREMJUR



"THE TRAIL OF '98" is the current film sensation of America. With beautiful DOLORES DEL RIO, Ralph Forbes, Karl Dane, Tully Marshall. A Clarence Brown production. The Giant picture of the year. Direct from its long run on Broadway at \$2 admission. Tell your theatre Manager it is the one picture you don't want to miss!



Plugging for Fatty

Yet, perhaps, the most startling sight on that opening night was the face of Fatty Arbuckle. No words can describe it. He shed tears, but he shed something so much more poignant than tears that no one among "those present" will ever forget it. A spirit, a gratitude, a bewildered, I-don'tknow-why-this-is-happening attitude which will always bring tears to those who re-

wanted to know whether this opening night was merely a grand gesture on the part of

"I-I can scarcely believe it yet," he told "Not once, but again and again they Al Jolson gave an entire evening charged ten dollars again and the dancing floor wasn't any bigger than that fountain, there were so many to be seated.

THIRTY SONGS FOR NOTHING

WHERE else would Jolson sing thirty

Now, there is scarcely a night that some world-famous person doesn't stand up and strut his line in this continued race of "Plugging for Fatty." Stage stars have caught the fever and after the Los Angeles ing their best acts, their best songs, their

Fannie Brice, Jack Warner—the only time Jack Warner ever sang in public. D. W. Griffith is one of the regular attend-

Thursday night-release day for servants has become famous for early dinners.

And right here we'll do a little "Plugging for Fatty" just to keep in step with the rest of this city. We'll tell you—just as though we were a press agent—that Fatty has become a specialist in food as well as in entertainment. There are frog legs and chicken livers à la a famous hotel in New Nork Lity. And a Roscoe Royal composed of turkey, hamburger and green peppers, with mushrooms poking from beneath the glass covers. And chicken livers and onions sautied especially for Lew Cody—and named

The entertainment? Well, aside from the volunteer acts of celebrities, it's much the same as any cabaret entertainment with the exception of Arbuckle's own contributions. His agile press agent sent out word that Fatty began in a restaurant. He didn't. He'd never performed in one in his life until he opened The Plantation. But his press agent didn't worry because Fatty spoke as though he'd been at it as long as Texas

When it's time for the show, Fatty ambles

forward and stamps three times with one foot. That means silence. There is silence. "Thank you, friends. I call you friends because I don't think you'd be here if you

A perfectly normal greeting. Yet coming

from Fatty, you smile, and you feel that you

"I just received word from the Fox Film corporation that 'Mother Knows Best' was

not written by Aimee Semple McErierson.

"Now, I want you to listen. This girl
doesn't sing very loud, so if you're eating
soup— Her first will be, 'The Ring Came
Back With a Bottle of Listerine—"
And a little later: "This gentleman will
sing, 'There Comes A Time In Every
Woman's Life When a Man Needs Forty

"And here's a song dedicated to Al Jolson, Charlie Chaplin, myself and all other comedians paying alimony—."

A perfectly normal fund of cabaret chatter. And yet I have never been there for an evening without some reference, some bit of pathos, some veiled hint of his trouble finding its way into even the paid-for entertainment. One night he told this story:
"I met a girl on a train. She spoke.
"'Are you Mr. Arbuckle?'

" 'Can you tell me how I can get into the 'Pardon me, young lady, but can you

tell me how I can get into the movies? Ah, it's a strange place, that Plantation It's like any really successful screen comedy A riot of fun as a veneer for a real sob-story The type of thing which made Charles Spencer Chaplin a success in this country.

BUT it's paying. The first month it did \$50,000. The second it fell off a little.

Well, he admits with a smile which reminds you of the beatitudes—if you read them—that he received approximately \$6000 a week from Famous Players Lasky and that today he is making almost as much

His car's out of hock and the money he owes Joe Schenck is reduced to twelve

And yet—he doesn't like it. "It seems sort of strange that a man of forty-one should be entering a cabaret just at that time when he should begin to tire of it.
But—well, it means a good living and that's
about all we can ask out of life, a good

He had planned to open an arcade in a little room to the rear of the dance hall.
"Like the one Sid Grauman started with." he described it. And show all the early pictures—including those of Fatty Arbuckle. In fact, Lew Cody announced one evening for either a penny or a nickel. But the business grew so rapidly that they had to

The pictures were never shown Will the pictures of Roscoe Arbuckle ever

again be shown?

If they are, they'll go over in this city The motion picture people will see to that just as they have seen to his success in The Plantation, through their consistent "Plug-

TSUALLY writers of articles fall into one of two classes: they either are gifted in getting information and less so in presenting it; or their skill lies more in the manner of doing the work than in the value of its content. The exception to this are the writers on the staff of MOTION PICTURE. They are singular in their aptitude for both finding out the facts and dealing with them with a refreshing dexterity. Which makes MOTION PICTURE both worth reading and easy reading.

when winter POLISHES

your face!



brings a glow to your cheek and a sparkleto your eye, it robs your com-plexion of loveliness. Sets a gloss upon your nose.

Polishes your face to an unbecoming shine. Leaves it puckered, harsh, glistening.

Thank goodness, there's Frostilla . . . This famed and fragrant lotion quickly so the a wind-fretted face. It helps to avoid "face-shine" and winter redness. It pro-tects against all exposure.

To see how Frostilla softens and beautifies, just massage a small quantity over your face after cleansing. Note how it lubricates without a trace of after-stickiness. It converts that tightly drawn, ruffled feeling to one of contented comfort. It banishes the resentful gloss of a dry skin-and acts as a perfect base for powder.

Have Frostilla handy these wintry days. Use it night and morning. Never, never, be without it.

In modern, new blue-labelled bottles, Frostilla is 50c and \$1, at drug and department stores in the U. S. and Canadas. Or write for an attractive, utiful sample sent FREE on request. Department 139, The Frostilla Co., Elmira, N. Y., and Toronto, Canada. (Sales Representatives: Harold F. Ritchie & Co., Inc., Madison Avenue at 34th Street, New York.)

FROSTILLA

exposed and irritated skin



Chancetoo that genuine Model T Corona you've wanted on the easiest terms ever ered - at ONE-THIRD OFF regular price! Com-

TERMS Diete in every detail; backpiete in every detail; backpacer, etc., NEW MAC
CHINE GUARANTEE. Recognized the WAC
over as the finest, strongest, sturdiest, portable
built. Only a luinted number of these splent
act now!

Yours for 10 Days FREE-Send No Money

Carrying Case Included -If You Act Now

MONEY SAVED By Using This Coupon

Smith Typewriter Sales Corp. (Corona Division) 469 E. Ohio St., Chicago, Dept. 23

mployed by...

PRETTY ANKLES \$3.75 AND CALVES ALMOST IMMEDIATELY



publishers of confession-magazines, as writers call the confession-magazines.
"I was born in Philadelphia," said Jane.
And sure enough she was. The fact marks

the one indiscretion in Jane's few crowded years of life, Romance and Adventure. It really wasn't her fault, as any intelligent, fair-minded person will agree. But you can



The cleanest indoor sport in the world, as practised by an enthusiastic addict Jane Winton. This picture was taken just before she stepped onto the scales, at the right

Jane Comes Clean

(Continued from page 40)

this frail girl's life. The burning, shameful words that, once on the printed page, would bring me fame and many rich offers from Why, in all of Los Angeles there isn't even a

FASHIONED FOR THE "FOLLIES"

NOW when Jane got to New York, who does, you'll never guess! No, not Jimmy Walker. J. P. Mor. No, no you're cold. I'll have to tell you. Flo Ziegfeld. Yep, Flo of the Follies, himself, and not a "Show Boat." Not only that, but Zigy sent one of the Shuberts or somebody chasing down the Main Stem after her. What the "Follies" Main Stem after her. What the "Follies" it is not to the some philanthropist, doing his daily dozen for art and beauty, would have bought the "Follies" and presented them to Jane, neatly wrapped and tied with blue baby ribbon. But she checked out with a clear conscience and a

checked out with a clear conscience and a collection of mash notes on gilt-edge stationery that would still sound funny if read the collection of the collec opulent noughts to her bank balance. Her skill in the alchemy of finance has turned real estate and oil into gold. Which is all very well in its way. But vaulting ambition is impatient. And Jane strains for the day that will bring her that one big rôle which

will provide the opportunity we all await.

Unlike most of us, however, Jane hustles while she waits. Not for an instant does she regret the rôles which have shown her as an old lady, a middle-aged woman, the crass elder sister of a fluffy debutante, a sailor's sweetheart. In each characterization she has added to her versatility. With every rôle she has learned something. And the good stead. She is preparing for the chance that must come.

PURLOINING THE PICTURE

THE little busy bee hasn't a thing on Jane when it comes to improving each shining hour. Take the talkies, for instance. Smining nour. Take the tankes, nor instance. They have brought great changes to the movies. But the great majority of players continue to ignore the handwriting on the screen. When they awaken to the fact that there is a new regime, it will be to find them-selves working the front ends of trucks, or the rear ends of cafeterias. Mlle. Winton, however, is the exception to this rule as she is to many others. Before the cops cleared the sidewalks of the mob besieging the box-office of the first talkie show, Jane had en-gaged a skilled vocal teacher. She spent, and is spending, arduous hours in the development of a naturally lyrical voice. The re-sult being that she surprised all Hollywood by stealing the first audible photoplay in which she appeared. Which, incidentally,

As if these activities were insufficient Jane has plunged with her accustomed en-thusiasm into the deep waters of authorship Ten chapters of her first novel are com-pleted. Publishers promise a best-seller if the next ten are as good as these. When there is nothing else to do, Jane, just to rest herself, keeps up to date on dancing. She's lithe and supple as an athlete. Then, of course, there are the social duties which decourse, there are the social duties which de-volve on every mistress of a Hollywood menage. Off screen, you know, Jane is Mrs. Charles Kenyon, And Charles Kenyon, playwright and litterateur, has made his home the center of a circle of kindred and congenial spirits, men and women of mental congenial spirits, men and women of mental brilliance whose abilities have brought accomplishment. Over this salon Jane presides as to the manner born. So to her other talents she adds the distinction of being a good wife and—but let's not get ahead of the story.

ahead of the story.

There'll be lots more to tell about Jane Winton. Like the book she is writing, only a few chapters of her life's volume now stand completed. The lady with the emerald eyes seems something of a child of destiny. And hidden in the soft fragrance of her loveliness is a strength of will that must mold this destiny to her desire. What she wants, she'll get. Always has. Always

What Paris is to fashions, MOTION PICTURE is to screen magazines. It is the source of new ideas and new viewpoints—and new news. And it viewpoints—and new news. And it has the knack moreover of knowing not only what to say and saying it first, but of saying it best. All of which goes to make the 28th of every month the brightest spot in every month for those who follow pictures and the people who people them.

MOTION PICTURE The Screen Magazine of

Authority

On the Newsstands the 28th



How Lovely Are You? Find that out-tonight

MANY girls and women do not know how beautiful they

can be. They never look their best. But stars of the stage and screen make a study of the factors -so they shine. Do that in your own career-it pays.

The foundation of beauty is a clear, clean, radiant skin. After that, use any art you wish. But start with natural beauty at its utmost. There is only one way to do that.Beauty experts the world over now employ it as their greatest aid.

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Duty Unadorned

(Continued from page 50)

Color? Flower? Animal? Actor?" The victim filled in the blanks according to his or her mental pabulum—and there you were. The rest was up to the printer, which was as it should be-now.

NO FOOLIN', INDEED

I SAID, "I'm for a revival of this quaint and goodly old custom. I'll spout the questions and you can spout back the blanks. We'll give this one interview to the great American public as it is—and no foolin'."

The following is the result, so 'elp us! And if you don't think it's the last word in efficiency, it's because you've been pap-fed

and spoiled with elaborate eulogies. Let's go!
O. Your favorite flower? Come on, now,

think fast. A. You wouldn't know how to spell it if

I gave you a hard one. Oh, well, white orchids, then. If anyone sends me lavender ones, I put 'em in the sink. Q. Favorite book, if you've ever read

A. Bank book, you zany. Well, if I must: Elbert Hubbard's "Little Journeys."

They contain everything and-O. Poem? A. Swinburne's "Dolores." That man

gave birth to It.

gave birth to It.

O. Song?

A. That Scotch song, "I Can't Give You Anything but Love, Baby."

O. Actor?

A. I'll take one old enough to be harm-less. I'm not being facetious, I mean it. Oh well, then—John Barrymore.

O. Actress?

A. Louise Fazenda. She—

NUTTY ABOUT FILBERTS

O. Candy? A. Oh, Gawd, how I hate chocolates! Er-sugar-coated almonds called filberts by

O. Food? A. (with sympathetic gaze at me) No food I don't love. Stewed apricots go to the

head of the class. O. Drink? A. Don't be funny—oh, pineapple ice

cream sodas.

O. Sport?
A. Whoops! I'm not being ribald. I mean, I can't do anything. I mean I can't do anything out of doors. What I really mean is that I don't know which end of the tennis racket you hold.

O. Game?
A. Wh—oh, parchesi and Black Jack.
(Not Dempsey.)
O. Chief ambition?

To write (of course) short stories.

Q. Favorite city? A. Hollywood—and this is not propaganda. Hollywood has everything, the sophistication of Paris, the climate of Southern France, houses that seem to smile at you, clothes if you have the money to pay for them-O. Favorite vices?

A. Lying awake nights thinking of the parts I should have had and how I should Asking for second helpings.

Q. Favorite animal?

A. Crackers.

COME, COME, ESTELLE

O. Favorite picture?

A. I'm the best fan in the world. I love all pictures. I'm easily—
O. (Repeated firmly) Favorite Picture?
We are not interested in digressions.

A. "Seventh Heaven" and you can go
I mean, "Seventh Heaven"
was marvelous without benefit of It or any dirt or-

any dirt of

O. Worst enemy?

A. My own self-consciousness. I detest meeting new people. 'Fraid to. Even with women I can only go so far and then I get all stiff and rigid and

Q. Severest critic? Q. Severest critic?
A. I'd like to say Jack, but he isn't because he can't be induced to so much as look at one of my pictures. I guess I'm my own worst and severest critic because—Q. Favorite hobby? Kindly do not step on the gas every time you reply to question the say every time you reply to question the say to be say that the property of the say that the same say that the say the say that the say the say the say the say the say

A. Collecting elephants and how do you like it? Some day I'll have so many of them they'll melt into one and it'll be a white

A HOST OF PET HATES

Q. "Favorite hates? You can talk to the white elephant, Estelle, I'm sure. A. Trips to Europe. Sea travel. Ap-pointments made a week ahead of time. They weigh me down thinking about them. All dates before noon. Looking through telephone directories. A dinner partner who can't dance, knows nothing about pictures and everything about some subject that is Greek syntax to me. Talking salary. I get the ague and can't talk at all, look as I get the ague and can't talk at all, took and disbelieving as you please. Orchid color. Trying on clothes in shops. Figuring out iscome tax. Tax experts in general. I've income tax. Tax experts in general. I've got a mad at the whole species because they will not allow me to take off for massages therefore could not be myself. Smoking cigarettes. Killing any animal. No one has cigarettes. Rilling any animal. No one has a right to kill any animal that cannot defend itself or is not necessary for food purposes. It's a kind of murder. An animal is as important in its kingdom as a human is in his

portant in its kingdom as a human is in his or hers. Throwing away flowers that are not dead. I believe flowers have a kind of life of their own, important to them, vital to them. Trees, too-

to them. Trees, too—
Q. Favorite loves, habits, etc?
A. Changing my personality from time to time is one of my favorite occupations or pastimes, if that's any help to you. Or maybe it's a vice, who knows? 4 dote upon being the vamp type one day, with dark fringes of hiar and sullen, imperious mouth, and the lisping ingenue the next, wearing romper and things. Whenever I fail to get a part I've hoped to get, I cut off some hair and feel better. Fortune tellers. I adore them and never believe a word they tell me. them and never believe a word they tell me. Costume jewelry—especially when given to me. Epsom salts baths. Hate cold showers, which item I neglected to mention in the hates but must here because it's my belief that people who crave them are frightfully abnormal.

I put down pad and pencil, knife, fork and spoon. All well utilized.

We both heaved enormous sighs of relief and groaned, "Thank God, that's over for the present."

Estelle cast the dark fires of her eyes upon my written woids. She said, "If a psychol-ogist should get a hold of this, he'd know all

psychologist among you, you'll have the pleasure of knowing Estelle better than—

pleasure of knowing Estelle better than—say, Jack Dempsey.
Estelle said "Let's go do some shopping or take an Epsom salts bath."
We went. Never mind where. Don't get



Journeys end, for Nick Stuart, in meeting Sue Carol. When he got back to Los Angeles from doing just what the title "Chasing Through Europe" says, there was Sue at the station

Jaime Del Rio: Innocent Bystander

Continued from page 31)

and silly thing that goes by the name of fame in the movie world.

HER FRIENDS HIS FRIENDS

HE made a brave fight of it, though. He tried to enter into all the activities of her new life. He made her friends his. He wrote scenarios, hoping to earn a success equal to hers and make her proud of him. When the Academy of Motion Picture Arts and Sciences held their first dinner, he sat in the lobby of the Biltmore Hotel and waited patiently for her, overhearing the words of passersby, "That's the husband of Dolores Del Rio, the movie star."
Two years after the Del Rios came to

Two years after the Del Rios came to Hollywood they took a vacation trip to Honolollu with a party of picture people. "I think" Jaime wrote a friend, "that things are going to be all right. This is like a second honoymoon." Hend Dolores hed a second honoymoon. "Hend Dolores hed their pictures taken on the deck of the ship. There was a third figure in the picture, the man who discovered the little Microscopic and the second honoymoon beauty and made best arts. Edicio Committee and the second honoymoon who had best after Edicio Committee and the second honoymoon which was a second honoymoon which was the second hon

Deatity and made her a star, Edwin Carewe. It is the innocent bystander who gets burt. Jaime Del Rio was an innocent bystander in Hollywood; and the forces that ferment under the kleigs, ambition and envy and discontent and pride, made him their victim. There were false friends to counsel, "Go away a while. She will miss you. She

wetthin. Here were raise fremes to comes"Go away a while. She will miss you. She
'Go away a while. She will miss you. She
'Go away a while. She will miss you.

Jaime Del Rio left Hollywood. He told
reporters with a tinge of bitterness that he
could not stand it to be merely Mr. Dolores
Del Rio and later apologized humbly to her
for his words. A play on which he was
served as an excess to go to. New York, and
there wait for the miracle to happen, for a
beloved woice to call him on the long dis-

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Name			
Address			
City	Stat	e	



The days of creel sport: Richard Arlen angling for fish and Jobyna Ralson—in this case very much Mrs. Arlen—wondering if she can find a frying-pan small enough to make them look impressive

tance 'phone and tell him that the last two years had been only a bad dream

Instead, one day, the telephone bell rang and the voice of a press agent informed him curtly that Dolores intended to sue for a divorce. That same press agent tells me that there was a silence for a moment and then, three thousand miles away, he could hear the dreadful tearing sound of a man's

MESSAGES TOO LATE

"He was all broken up," he nods, "but after he knew she really wanted the divorce he stepped out of the way. He was a little Castilian gentleman."

How quickly one falls into the past tense. Jaime Del Rio had died only the night

before. The newspaper on the desk before us was filled with the hysterical cablegrams

us was filled with the hysterical cablegrams which Dolores had sent to her ex-husband while he was dying. "Fight, Jaime, fight!" Wish I were with you, baby, because I love you." 'Keep up courage, darling." "Jaime Del Rio Dies Whispering 'Dolores," the headines proclaimed. "And that so to just newspaper bunk." The press agent rapped the two-inchedrate the process of the property of the work of the process of the process of the process of the work of the best of the work of the work

em nire. He brought them out of his file, the outpourings of a man's soul, methodically entered under the letter "J."
"God knows I always did my best for her," one letter ran. "I'm happier now, thank the Lord," began another. "I went through Hell in New York. But I am slowly recovering my balance. Of course, there are wounds that nothing, not even time, can heal,"

"Jaime had a tough winter of it in New York," the press agent said. "You see, in spite of his palaces and lands, there was spice of his paraces and rands, there was never much real money from his Mexican properties; and after Dolores got the divorce he wouldn't take help from her any more. I know for a fact that he lived in very humble quarters in New York, and one time even tried to get work as a clerk in a department store, under an assumed name so that the papers wouldn't get hold of it and embarrass her.

POVERTY AND PLAY-WRITING

"He was writing a novel about the under-world and the only friends he made that year were gangsters who took him about to their hangouts for atmosphere. Once in a their hangouts for atmosphere. Once in a while he would take some tough and his girl to dinner in a swanky hotel. They worshiped him. He began a play about Hollywood, showing what really happened to human beings there his own experience and Dolores. The American Flay Company to the property of the pro their men, Mr. Stein, to Europe with Jaime to study German technique and finish the

"We shall go to Paris in maybe one, two year," Dolores Del Rio told me joyously when I interviewed her several years ago. "We shall live ver' simply—like students—

"We shall live ver simply—like students—in the Latin Quarter. I shall keep the house and sing, and Jaime shall write. It will be the—how you say!—adventure."

And now the two were in Paris, but he famous movie star, traveling with her mother and her producer, was staying in one of the gilded hotels near the Place de la Concorde. The man whose name she had kept when she dropped him from her life—he saw it in staring electric lights every-wher—lived across the Scien in a humble

pension.

They met. He could not be there in the same city and not see her; and perhaps with all the new, thrilling life of a picture celebrity, in that new romance she had not been able to forget 'her Jame'. At any papers should not get hold of it, in a shaded tootpath down by the Seine and walked there every morning among the bourgeoisse lovers. And now for the first time Jaime Del Rio gave up his secret hope that some day she would come back to him. Hollywood that was his rival.

Yet he wrote to her when she came back.

that was his fival.
Yet he wrote to her when she came back to America—love letters. She received one from him calling her by her old, old love name only five days before he died.
The doctors spoke learnedly in Latin terms of his sickness. Doctors don't recognize the symptoms of a broken heart.



A pile of popularity: one week's accumulation of fan letters to Jack Luden, who has not been on the screen many times longer than that

Hollywood Wetiquette

(Continued from page 53)

disarranged before they arrive and look at the fix you will be in then.

The more important ones will come in at

And here is a little tip for you: take a note book and mark down carefully the relative lateness of each after-ten-thirty guest. When you get through, you will have an accurate gage of the importance of every one of them. The last one to arrive will be the most important one there. The most important one of all won't come.

THOSE DEPARTING GUESTS

DON'T be annoyed or upset if groups of dle of things to go on to other parties. It is quite au fait for them to do that and the chances are that if the party they leave to attend isn't as good as yours, they will all come trouping back and you will have them on your hands at breakfast time.

Anyway, people will be leaving other parties to come to yours, so the thing evens

itself in the long run.
Oh, yes. And this is important: be sure three times as many—people as you invite. Because if you are at all popular, a great many people will come to your party whom you do not expect. In fact, the most humiliating thing that can happen to a Hollywood betters is to a superscript and the superscript and th wood hostess is to give a party to which only the people she has invited come. Everyone knows from that where she

Another thing you must be sure to remember if you are giving a party, is to make an entrance

The hostess must not be on hand to greet her guests as they come in. Good gracious! That would never do.

then she comes down the staircase, holding a fan behind her head-like the ladies or insurance calendars—swaying gently and with one white hand resting lightly on the

The hostess at one party recently came out onto a balcony, built into the living-room for that express purpose, waved her large ostrich fan, took her pose and held it for a few moments and then trailed grace-

fully down the stairs in the most fetching manner.

HER DELAYED TRIUMPH

UNFORTUNATELY all the guests had gone to the kitchen-they will do that if you don't keep an eye on them-and there was only one somewhat surprised male who had gone in to look for a cigaret, to witness this ravishing performance.

The poor hostess was extremely upset

about it and repaired to the kitchen to complain of the matter. Her evening was practically ruined

Later on, however, she was repaid in part when she went upstairs at one o'clock and returned in a suit of Chinese pajamas. This time she slid down the banister and was a great success.

That is another thing to remember. At one o'clock when the party begins to get intimate—and it can hardly be prevented from getting like that—you must go up and put on pajamas or, if you haven't any, then a negligée or almost anything of the sort

The idea is to dress to suit the progressing atmosphere of the gathering. These things, of course, are recommended

as etiquette for hostesses

If you are a guest at a party, it really does do almost anything that occurs to you and the chances are that no one will pay the

If you are not pleased with the arrange ments, just say so. Maybe something will be done about it. If not, you can go home.

WRITERS GET HUNGRY

A CERTAIN prominent novelist arrived at a dinner party only an hour late. The lady was very hungry. The hostess had not come down and none of the other guests had arrived. The novelist sat for some moments, tapping an annoyed foot and contemplating her hunger. Then she left. An hour or two later the hostess received a telegram from her. "I wanted my dinner," it read. "So I came down town and had it. I may be back."

You see the rules for the behavior of guests are very elastic.



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WHETHER she's cast as a poor orphan of the storm or the wealthy Lady Gwendolynne Vere de Vere there's one thing the screen star insists oncomfortable shoes. For how can she successfully portray her role when her feet throb and

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The Love-Life Story of Virginia Bradford

(Continued from page 45)

thought I loved; he, too, seemed a protection against the cruel world around me. But none of those things is ever a logical excuse

I was as bored with him in two months as

A BETTER FELLER THAN SPELLER

MET Raymond Griffith working in "Night Club," I had a close-up with "Night Club." I had a close-u him. He asked where he could call was restless, unhappy. Here was a big star -a man who could help me-showing in-

terest. I gave him my telephone number, He was the first sophisticated man in my experience. He was the first one to tell me there is no good and no bad in this worldjust good taste and poor taste. He used to talk to me about Nietzsche; he even spelled it for me. I was so interested that I went home and looked up Nietzsche and when I found he had spelled it wrong—well, not even that could dampen my ardor.

Raymond Griffith's fascination lay in the fact that he was different. bued with the ideals of Memphis, he was bad; he was shocking. I thought I should reform him. Some time in her life every woman meets a man who makes her feel it is her duty to love him and reform him. Raymond Griffith was that man to Virginia

There were months and months when I didn't see Raymond, but I cut out all the clippings about him. He was never out of

IN LOVE AGAIN

ONE night, I met Max Marcin, the playdown my back like a little girl. I had ben
taking dramatic lessons; I recited some
pieces. He said, "Oh, what marvelous
talent! I am going to do things for you,
little girl. You are deserving. All you need
is the right handling; the right inspiration
and I'm not going to make love to you,

For nearly two years he undertook to help me; he did help me. But he forgot that he was not going to make love to me. I thought my salvation lay in his help; his inspiration. I fell in love with him. I suppose every girl meets this kind of man, too. The kind that meets this kind of man, too. would mold her, inspire her—imbue her with the idea she must care for him if only

for gratitude at his interest in her.

He went to New York; I signed with De
Mille. I learned that Max had found someone else in New York who needed the proper one eise in New York who needed the proper inspiration, the proper handling. It may have been true or not true, but I heard it. I started running around with Frank Marion. We were playing the juvenile leads in "The Country Doctor."

Frank was the first man of my own with whom I had gone places. The first kid-romance of my experience. Just two youngsters crying for the moon of fame together. Ambition brought us together, but opposition lengthened our mutual in-terest. The studio didn't think it was wise to mix romance with business. We were to be teamed on the screen, but they didn't want us teamed off it. Then Max Marcin returned from New York. He was furious. "What! I've nurtured you along for two years and you expect me to see you waste your talent on a mere boy!

FRANK IS FORBIDDEN

WHAT is there in a woman which defies interference and opposition? A mo-

ther says, "You can't go with that boy"; ther says, "you can't go with that boy; and he's sure to be the one you slip off with and marry. A studio says, "No." A friend, who you feel has more or less foresaken you, returns to say, "No." And you fall in love returns to say, "No." And you fall in love to defy them. Besides, Frank and I were having such good times just talking and talking and talking about what life meant to young people.

taiking and taiking acoust to voting people. It is to voting people. The for seven months—the force of play the ingenue bit in "Two Lovers" with Vilina Banky and Ronald Colman. Now, there were just two men in Hollywood, whom I, more or less, thought it was my duty, as a young girl, to fall in love with. One was John Gilbert and the other, Ronald Colman. I never worked with John, but I met kim one night at a dinner. He took my hand, looked into are discovered with the worked with John, but I met kim one night at a dinner. He took my hand, looked into at look with him; I lost all of my interest. But I didn't loss interest in Ronald. I was determined to find out what was behind his calm, quiet reserve, his steel armored exterior. quiet reserve; his steel armored exterior. Ronald does that to women. He tantalizes them with the desire to locate and analyze

THE CONTEST WITH COLMAN

 \mathbf{M}^{Y} first step was to develop a manner as cold and reserved as his own. You see, I had learned a great deal about men in the four years since I had come, the innocent know-nothing baby, from Memphis. Hollywood had left its mark upon my intelligence as well as my emotions. I now used the first and reserved the second. One day Ronald and I sat on the set

"Are you married?" he queried

"Are you married?" he queried.
"No," I answered, thinking now I was really getting started. But he dropped the subject. Didn't even ask for my telephone number—which was not the game of men, Another day we sat together and he asked

if I played tennis. For a moment I didn't know what to say and then I thought, "Well, if I say 'No,' maybe he'll offer to teach me. So I said, "No, but I'd like to learn."
"Too bad you don't play. It's a nice

Somehow, that only made me more interested. One evening we walked off the set together. He kissed my hand, kissed my arm where it bends at the elbow. He was I was thrilled, but pretended indifference

Another night he drove me home. (It was the breaking point of my romance with Frank Marion. He saw Ronald with me and was furious about it.) It was twilight; the sun was setting in great streaks of red and yellow glory. It was tremendously

"DID you put them there on purpose,
"No! No! No! Tasked him.
"No! No! No! No! and very English.
Then he removed them. But I sat way over in my corner and didn't creep near him.
Suddenly, I sighed.
"Why do you sigh?" he asked.
"Oh, it seems as though nobody loves may

"Hove you." As matter of fact as though the had said, "Have you had your dinner?" (Continued on page 115)

Her Regrets to Royalty

(Continued from page 48

ing. Eferyt'ing. He ees well again.
"I go back to Paris and he ees once more

POOR LEETLE LILI

"HE haf my peecture by hees bed and every morning hees little seesters they come and bring fresh flowers for the two little vases by that peecture. Eet ees

sweet—non?

"Zen I come back once more to Berlin to

E-wlinand's father—ze make a peecture. Ferdinand's father—ze Crown Preence—send for me. I am afright. "I think, 'Oh! He ees very beeg, impor-tant man. Maybe he ees displeased zat hees

You onderstand-he ees so beeg a man

"You onderstand—he ees so beeg a man that when von Hindenburg, the president, writes to heem, he signs the letter, Your servant." Yes. He ees that beeg.
"Oh! I am afright. I feel very little.
"But I go. I go to the beeg castle where the Crown Preence ees living. I go inside and I walk down a great hall where all the ancestors hang upon ze wall. Wit wiskers, you onderstand, on their chims. Zey look at you offerstand, on their chims. Zey look at the chims are the control of the contr

here—honh? I wonder, myself.
"I go into ze begg salon—long, long. I walk down ze great room and at ze end ze Crown Preence sits, behind a begg desk. He say, 'My child.'
He say, 'My child.'
"I say, 'Nown and spoke in a deep voice in imitation of the stern bass of royalty.
"I say, 'You want to see me, Your Highness?" she continued.
"He say, 'Ye look at me. I feel littler, still you want to see was to be a support of the salon want of the salon was a support of the salon was a s

ze way you live?'
"'Oh, yes!' I reply. 'I like my work. I

am happy

SHE THEENK IT OVER

"HE say, 'But eet ees a gipsy life you lead. Ees eet not sometimes tiring? Ees eet not hard for little girl like you?" "I say, 'No! I am happy. I like my work. I mus' live like this an' I do not

'He say, 'Some day you mus' get mar-

"I theenk that ofer. 'Some day, maybe,'
I reply. 'Not for long, long time!'
"He shake hees head. 'Suppose—' he
say. 'Suppose—a nice boy, he lofe you very
much. He has a beeg name. He can gif you a titles. He want to marry wit' you. W'at

you theenk then?"
"Ido not know 'at to say to that. I wait.
"He say, 'Will you theenk it ofer?"
'I reply, 'I know 'w'at you mean, Your Highness. I am honored. I will go back to Paris and I will theenk!
"He say, 'Very well. That will do.' He get up and come around the desk and he kees me here—on my forehead. He kees my hand. He say, 'Goot-bye—my daugh!

"An' I go away-back to Paris to theenk

"My publicity man, he say, 'You mus

marry wit' zer Preence. Eet ees goot pub-licity. I say I will theenk.
"Then-I do not know jus' w'at happen!
Sam Goldwyn, he ees in Paris. He sen' for me and nex' theeng I know I am on boat for America wit' contrac.

America wit 'contrac.'
"One morning I look at that contrac' and
eet has options in eet. I do not know w'at
options are. I try to fin' out. I sit down and
write to Ferdinand and say, I am on boat
for America—going to Hollywood—wit'
options! I cannot know wen I come back.
(Continued on page 103)



Has Added Loveliness

-when Shampooed this way

Why Ordinary Washing .. fails to clean properly, Thus preventing the .. Real Beauty .. Lustre, Natural Wave and Color of Hair from showing

entirely, upon the way you shampoo it.

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That is why women, by the thousands, who value . . . beautiful hair . . . use Mulsified Cocoanut Oil Shampoo.

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The next time you wash your hair, try Mulsified Cocoanut Oil Shampoo and just see how . . . really beautiful . . . your hair will look

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brows.

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In Miami he who sets out to see America first is in for difficulty, for parts of Venice have been duplicated with exacting care. Strangers in the city frequently wonder whether the cops on the corners are going to ask them for passports

Your Neighbor Says ...

(Continued from page 65)

standing characteristics. If an actor tries to put on airs and develops the high-hat, he is dropped like a hot potato. He is shunned into being regular.

Why, I wasn't in town any time at all until I had been introduced to some of the biggest people in the business. The first party I attended was at the Cocoanut Grove. It was given by Carl Laemmle, Jr., and ever so many people came over to our table and chatted for a while. I met Jack Pickford, Roland Drew, Buster Collier, George Melford, Richard Arlen, Sally O'Neil, Claire Windsor and Marion Davies.

DREAMS COME TRUE

"GE! That first night in a Hollywood atmosphere was just like heaven. Everybody was so nice to me. Why, I even danced with Buddy Rogers and Dick Arlen. There sure aren't many girls who can say that. And they are both just as wonderful as we all think they are. I guess even better than we think they could be. Especially Dick: he's so tall and handsome Such a gentleman. And when he dances with you, you just feel as though you've got exactly what you've been dreaming about and hoping for."

about and hoping for."
Did I say she was a California booster?
I meant it. Now, I'll see how observing she really has been. "Who," I saked, putting my glass down, "in the least like you thought he would be?

To down the saw of the seeing the crowd.

And this is what she told me when I asked her what was the most exciting thing she had done.

THE THRILL OF THRILLS

"MY biggest thrill" she asked, with Y biggest thrill" she asked, with worked in pictures two days—that's the largest moment I've ever had. You can't even dream what that means to a girl.

Really worked in pictures; that's goin' to be my big bragging point when I return home. And what's more, I've done something that a lot of stars haven't done yet: I worked in a talkie. Hollywood has gone

I worked in a talkie. Hollywood has gone talkie crazy. day in pictures was spent at the Christie Studio. I put on make-up and a bathing suit just like the rest of the girls. All we did was have fun all day long. The sound-stages at the Christie Studio are enormous. Room after room stacked with machinery and recording devices. Large was records one into thick are used to able than the talkie apparatus were the girls I worked with. They all seemed to realize that I was a newcomer, and every kindness and consideration was shown me. "And Mack Sennett." I suggested. ""Just as different as day, and might," if the study of the s

done in the talkies.

WHEN BOOST MEETS BOOST

THEN I asked her what Florida thought of Hollywood. Hold your hat. 'Folks in Miami think Hollywood is all right. They think Florida has the finest fruit and the better climate. But Hollywood makes a similar claim. As a matter of fact, Hollywood has the better climate; but Florida has the better fruit. Now that's settled. But there are a lot of differences settled. But as important to me. Hollywood has mountains—Florida hasn't so many. Florida has more beautiful women—that is, in winter. But I suppose Hollywood has

the most beautiful.

"Really, the reason I like Hollywood so much is because there is activity. A lot to do. Everybody is busy. In Hollywood they cry when they aren't working. In Florida they cry when they have to."

Her Regrets to Royalty

(Continued from page 101)

AND MANUEL AND CARLOS

THAT ees all. Zees morning I have postal from Louis Ferdinand, saying, 'Haf you forgot all your ol' frien's?' She scurried about and found the postal.

about the royal marriage. Lili appears to have been hugely relieved about it. "Who was the other one?" I wanted to

know. These reminiscences about royalty and vot-nots were proving most entertaining.
"Ze other—you mean Manuel? Oh, no!"
She caught herself up, sharply.
"Manuel?" I queried. I had not heard

'Manuel of Portugal," she admitted with

"Manuel of Portugal," she admitted with -admost—a blush. "I did not mean to speak of heem. We were not engage." Not really. We were jus' goot frien's. "Carlos of Bourbon, I thenk you mean. Yes. That ees another long story. I meet heem in Vienna. He has a divorce before I know heem. My publicity man say, "You mus' marry theee Carlos. Eet ees ver' goot

for you.

"I say, 'I do not want. I do not lofe heem.'

"She paused, looking quite East Lynne-ish for the moment, at the memory his trying situation. I thought that

of this trying situation. I thought that publicity man must have been a nuisance. "He say, 'Pish! You can divorce heem try soon. But eet ees goot for you that you haf been marry to heem. Old family, ancient name." That soun' better to me. ancient name. I say I will.

Then I theenk some more. You see, in Europe, men wit 'titles are sometimes—
w'at you say?—gold deegers. Carlos haf
old name, yes. But no money. I mus' support heem w'en we are marry. I know that. And over there eet happens sometimes like thees w'en you wish to divorce such a husband: He can say, 'Very well. I weel gif you divorce—for so much money.' I can haf to support heem maybe forever an' forever-

AFTER I theenk like thees, I say, 'Non! I change my min.' I write to 'We are no more engage

She made an emphatic gesture to illustrate the finality of that. It occurred to me that these engagements to titles took a vast amount of theenking. But it hasn't put

There were several dukes and an earl or two on the list. These were minor affairs and hardly worth recounting. And there were numbers of goot frien's among Europe's crowned and titled sets.

The Prince of Wales and his brother,

George, were among the latter. "I met them in Paris," said Lili. And dismissed them with a laconic "They are nice boys."

The King and Queen of Spain had a niche to themselves. "They were so-o-o nize to me," she recalled. "They came to my première in Madrid and they entertained, me.

Sweet peoples!"
And now that she is in Hollywood and still a bachelor, as she calls it, Lili wonders whether she will ever find it possible to love. Really love, you know!
"I sink I am too wise," she mourns. "I

have known too much-had too much eggsperience. I sink eet ees not goot to know so much. Non? I am afear I am cee-nee-cal. Do you sink one can lofe w'en one has known so much?"

Well—really; I wouldn't know about that. But I hardly think that Lili's case is hopeless. There was a very dreamy look in her eye when she mentioned a certain duke who visited California recently. But there! I promised not to tell.

Anyhow, I fancy that Lili will not be a



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For Crying, But Not Out Loud

(Continued from page 55)

to be seventeen, has been discovered by some interviewer frisking with her five kiddies, ages ranging from thirteen down.

A GOOD BAWL AT THE BOWL

HOLLYWOOD has a Bowl, an enormous of classical music are given in the summer-time. Here a few of the stars go on the boy-friend's evening out, and wallow emotionally in the hectic strains of "Tristan und Isoide" or, maybe, some inspirational speech about the spiritual aspects of listening to more than a few of the screen's elite get as much emotional tug from Wagner as they do from "Ramona," which, after all, can be listened to from a sofa instead of a nasty old bench under the horrid old stars.

Perhaps the finest parade-grounds for the emotions are the divorce courts, and the churches in time of matrimony. Realizing as they do that their art must come first, the stars succeed in forgetting completely the fact that the average duration of a marriage in Hollywood is from twenty-four hours to three monthis; and, on the bi- (or their giving themselves in lawful wedlock, they, together with all their friends, make it a practice to let their emotions run entirely away with them, for all the world as if the words "until death do us part" really had some significance. Often a star gives herself into the keeping of her husband all-wellow and the star of the star gives herself into the keeping of her husband all-wellow and the star of the star gives herself into the keeping of her husband all-wellow and the star of the star gives herself into the keeping of her husband all-wellow and the star of the star

Let it not be supposed for a moment that the stars really like being divorced every six months or so. But to keep emotionally fit, as their art demands of them, there is

no getting out of it.
Several formerly
amous actresses
have started on the
down grade purely
through getting
careless about their
divorces, and letting their emotional selves get
stagnant because
they kept the same
hubby hanging
around the place
too long.

COURT WORK-

HE divorce court is the supreme gymna-sium of the emo-tions. Here, dressed in black and with slight (yet becoming) circles under the eyes, the star is able to run the whole gamut of sentiment as she describes, pausing every so often to use her exquisite hand-made lace kerchief, how her husband of but a few days (or weeks) spent hours on the golf-course. She can pour her very soul into her reve lations of how the brute refused to

buy her a new er-

mine wrap for each opening, or forgot to let his bath-water out. After the decree is granted she can return to the studio in one hundred per cent emotional condition, happy in the knowledge that her sacrifice has made

it possible to give her all to her dear public. As if in collusion with Art, dear old Mother Nature provides in the Hollywood region the most spectaculiar and the most to-be-emoted-at sunsets in the world. On abouts, the stars head their cars westward toward Beverly Hills, and the almost Turneresque color-schemes connected with the bedtime of the sun are sufficient to bring sentiment gurgling to the surface. When sentiment gurgling to the surface, when considered the sunset of the sunset

ARTIFICIAL SOUL-SYRUPS

AND never let it be thought that the stane do not rightneously emote in the manner expected when viewing the pictures made by their rivals, or confrees. Probably more time is spent by the average star looking at pictures than anything else. Great interest out, as well as in the clothing of those present at the grand opening. Hollywood as a whole screamed with ecstatic melancholy at the unfortunate adventures of Janet Gaynor and Charles Farrell in "Seventh Hawen." opening famous personages of the screen confided to you how they had used up all

chiefs as the story of Chicot and Diams was unfolded. Al Jolson in The Jazz Singer" brought gulps; and in The had the tears coursing from more distinguished eyes than had ever been known. All these screen dramas are screen dramas are the screen dramas are screen dramas d

in Hollywood, for the proper lachrymal exercise every apparatus, natural and artificial. Sunsets and lawsuits and cinemas all are provided to keep dewy the emotions of those who live by stimulating emotion in others. And the best customers for emotion are the makers of it.



Just picking Kathryn Crawford as his leading woman entitles Glenn Tryon to play the title rôle of "The Kid's Clever"

In and Out of Focus

resource of our department on the search for him." Reggie felt flattered at the in-terest he had aroused until the chief of police added gloomily, "I bought two hundred dollars' worth from him myself."

A Jolt From the Blue

"MAMA, it's going to thunder," shivered Lila Lee's little boy looking out at the beginning of California's rainy out at the teginning of Cathorina's rain, beason. "But of course you're not afraid," Lila soothed him. "N-no, o'course not," agreed the youngster, "I'll just say, 'Isn't it the foolishest thunder!"

She Should Live in Babylon

"THEY named a town in long Island after that girl," said Eddie Cline, as the watched a peppy little extra making love on the set. "But her name is Tompkins," asid Lorayne Duval seriously. "Yeah, and the town's name is Great Neck," said Cline.

She'll Have to Wash Her Step

AFTER superhuman effort and weeks of clause requiring her to take a bath every

Keep 'Em Low

"DON'T send us another picture like Soandso," wrote an exhibitor to one of the big companies recently. "Nobody likes highbrow pictures except the critics, and they come in on passes."

Special Extra

THE talkies have raised another interesting question: what will the extra say on a big costume set? I remember being present while the Nativity scene of "Ben-Hur" was shot and hearing the little extra girl in ancient Hebraic costume on the edge of the crowd shout vigorously, "Goody, Goody! Christ is born."

A One-Minute Egg

A NEW screen sheik was being primed for his interview by a hard-boiled newspaper reporter. "Now remember," the mewspaper reporter. "Now remember," the press agent urged, "he thinks you're too good-looking. You've got to act like a heman, make him think you're tough." The hard-boiled reporter was brought to the star's dressing-room and greeted with a restar's dressing-room and greeted with a re-sounding slap on the shoulder that made him stagger. "What the hell!" lisped the star, "Let's you and I go out and get drunk and raise some whoopee!"

It's a Wise Car-

AT the opening of a new film one of the AT the opening of a new him one of the impressive features is the voice of the announcer bawling at the close of the picture, "No, 982: Mr. Jack Gilbert's car," "Miss Billie Dove's car," "Miss Billie Dove's car," "Miss Giller Carence Brown's car." "H'm," said Billy Haines sceptically at "Noah's Ark" opening, "The cars are swell all right, but do you

Just a Shareholder

AND Eddie Cline, the director, strolling out in full evening glory, directed the carriage announcer to broadcast a call for "The car belonging to Eddie Cline and the Pacific Finance Corporation."

A Mortar Insult

PASSING a cement grinder on the First National lot the other day, Dorothy Mackaill stopped to listen to the noise. (Continued on page 100)

"Embarrassing—but women must face this fact"

Says a woman doctor, authority on feminine hygiene



pad, which excels in comfort and ease of disposability.

W OMEN who have had the advantage of medical advice already realize the importance of this latest discovery of Kotex Laboratories. Many others-unconscious offenders-should be told of this danger and how to avert it. There is no doubt that they are at all times offensive to others, in the world of business, in society-wherever they meet people. This knowledge, which once brought miserable self-consciousness, is now accepted easily, because the difficulty is entirely overcome. Each Kotex pad is now treated, by parented process*, to banish all odor.

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All conspicuous bulkiness has been eliminated by a new method of rounding and tapering corners of the pad. It fits snugly and securely, providing greater mental as well as physical comfort.

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Try The Improved Kotex-buy a box this very day, 45c for twelve, at any drug, dry goods or department store; also through vending cabinets in rest-rooms by West Disinfecting Co.

Use Super-size Kotex Formerly 90c-Now 650

Super-size Kotex offers the many advantages of the Kotex you always use plus the greater protection which comes with extra layers of Cellucotton absorbent wadding. Disposable in the same way. Doctors and nurses consider it quite indispensable the first day or two, when extra protection sable the first day of two, when extra protection is essential. At the new low price, you can easily afford to buy Super-size Kotex. Buy one box of Super-size to every three boxes of regular size Kotex. Its added layers of filler mean added

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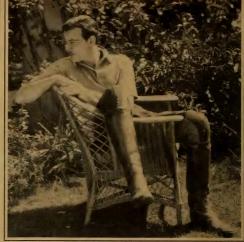
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Throwing things over may become a habit with Nils Asther. In this instance, it's only his own leg over the arm of a chair. But next it may be Hollywood and all it can offer him—which is less, in his esteem, than the benefits to be derived from life in

Home, Swede Home

(Continued from page 33)

little house he had rented. "Money at home, in Europe-ah, that is one thing. Here, it is another. If you make the really big salary—five, six, eight thousand a week—all right. But a thousand or two, here, it is nothing. The life is so expensive, you can save nothing. A film actor lasts so short a time, he must save or one day he get the poorhouse. My expenses are so many.

I must have three secretaries to answer my fan mail. The thousands of letters come I can do no less, when the Publikum write about my work, than to say 'Thank you'!

LESS MONEY, MORE LIFE

IN Europe, I can make half the money "In Europe, I can make half the money
and live twice as well and asave twice as
much. In Berlin, where I was working for
the UFA for so long, I really lived. Not
only was the money worth more, you
understand, but life was worth more. I was
tired of Berlin—all right! I would take the
train, and next day I would be in Paris, in
Illied; them. They were more my people.
Here, everyone is so kind, everyone treat
me so nice, but I do not like the openings,
the parties; always the noise and the shoulthe parties; always the noise and the shout-ing about everything. I like to be with my ing about everything. I like to be with my friends, to talk a little and drink a little— to relax, you understand. In Hollywood I just have my little circle of friends from Europe: Jannings and Murnau and Lu-bitsch and Connie Veidt, and some other that we understand each other. "Specially, you know," he went on,

making a wry face and then laughing, "specially am I tired of everybody feeling so fine. Everywhere you go they say: 'Hello, old chap, how are you,' and you are supposed to say: 'Fine, old fellow, just fine!' when perhaps you have no job to do and the rheumatim so nyou. Everybody slap you on the back as if the world was so slap you on the back as it the world was so lovely and nothing ever went wrong with anything. But I will not tell them I am fine if I am not fine. I say: "Thank you, I am sad today" or "I have a bad cold and I feel rotten." And often they look at me as if it was some insult, I make. But it is not necessary to ask me how I am. If I am not well I stay at home and go to bed. If I am forced to get up when I feel bad to work in my picture, I don't want to talk about it. It is my business.

It is my business.

"But why should I say such things about them? I suppose it is of their kindness that they ask me how I am."

Yet what Nils told me explained much of Hollywood's wary attitude toward him. He has been construed as upstage by most of the reglar fellers of the studios. Never, since his entry into the California movie colony, has he been taken to the bosoms of the inhabitants. On arrival, he immediately came under suppicion by showing mediately came under suspicion by showing that, although still a young man, he was not only a man of learning but refused to be ashamed of the fact. One can well imagine how quickly he was voted impossible in Hollywood's hearty circles when he refused to admit on every occasion that he was just



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IT must have been a change difficult to make when Nils left Europe for Hollywood. In Europe he was one of the frontline stars; he was the idol of the females especially in Germany, to an extent quite comparable with Jack Gilbert in America. In Hollywood he was put into leading parts—yes; but in pictures where the juveniles were only secondary, such as "Topsy and Eva" and "Sorrell and Son." He majority of the studio people, when pre-viously, in Germany, it had been a house-hold word. His remarkable acting ability He was too learned, too intelligent and too frank to become the idol of the studio personnel. And they laughed when he spoke to the waiter in French.

In Europe the women seem-sort of me. In Europe the women seem—sort of stiff and formal, in comparison. I have been very fond of all the women in my pictures here. Joan Crawford—what an extraor-dinary womans!" The plural slipped out unintentionally. "I like her very much. when I was acting with her, all the time her Douglas Fairbanks, Junior, stand watching. He, too, is charming. Marion Davies is simple and kind. She invite me once to her ranch near San Francisco and I spend ranch near San Francisco and I spend wonderful hours there talking with the great the state of t Vivian: 'The paper say we are engaged.' All right—we are engaged!' So it happen that way. If you are seen twice with a womans in Hollywood, you are engaged. If they say so, very well—I accept it.

SIDESTEPPING THE PARTY

ODAY I just receive a long telegram from Marion Davies inviting me to a big party, at the Cocoanut Grove. I like party, at the Cocoanit Grove. The her, you know; she is very kind. But a big party tonight—no. I have a headache. Everybody will ask me how I am—and I should say: 'I am rotten.' No, it is better I do not go to the act.

I do not go to the party."

It was a few days later that Nils spoke to

me on the telephone.

"How are you?" I said chattily, quite

He appeared to ruminate a moment, as on the general futility of impressing any-time on anyone in Hollywood. Then: "Almost good," he answered. "Today, it is true, I am almost good."

If you want to keep step with the movies and its people, then read MOTION PICTURE. It's the Screen Magazine of Authority.

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this easy

Pleasant

DEOPLE used to think that excess fat all came o from over-eating or under-exercise. So some people starved, but with slight effect. Some became very active, still the fat remained.

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FAT people, it was found, generally suffered from an under-active thyroid.

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KIS-ME



Those Marytal Reports

(Continued from page 50)

is hard not to be self-conscious together. I haven't seen Biff since his last football game down here and I probably won't see him until his next one. In the meantime this story has broken and I'm sure I'll be awfully self-conscious when I do see him again,

THOSE AMUSING RUMORS

MARY observed herself in the mirror with the childish Brian pout.
"The first time I was rumored engaged sisted, as the wardrobe woman took in two more inches on the already skin-tight gown, "was to George O'Brien and we have never met. I had never even laid eyes on him, so you can imagine how I felt one morning a joke on me. O'r on Mr. O'Brien. And then it dawned on me how it had probably hap-pened. I had been up in San Francisco on location and I met George's father, who on location and I met George's father, who wonderful man. We became awfully good friends and he said I was just the sort of girl he would like George to know. I suppose a newspaper reporter must have heard him say it and thought he would scoop the romance before we ever met. We have never

mance before we ever met. We have never run across each other to this day.
"The Richard Dix engagement was almost as far-fetched as that one," she went on, "except that I had worked with Richard and we went around together a little in New York."

New York.

Mary was awfully new and inexperienced in the movies when she first met Dix and probably her hero-worship of the popular matinée idol was mistaken for something

ACTORS ARE TABOO

I THINK every girl goes through times when she thinks herself very much in love. I have thought myself in love a couple of times." She shook her newly slicked head. "But it was just hero-worship or infatuation, I guess, because I don't think you forget a real love." I got the idea that

"I don't think I would really want to fall in love with an actor," she mused. mean if I had any choice in the matter. think I would be a little jealous of the other girls he had to work with and things like

"If he were as nice an actor as Buddy Rogers?" I inquired. Even the now skin-tight-black-gown could not keep Mary from

"I file to work with Buddy more than anyone else," she admitted. "He's such a nice boy and so enthusiatic and sweet about everything. We became rumored engaged in a rather funny way. We were making publicity stills for our last picture and the director suggested that I slip on Buddy's fraternity ring for one of them. We took several more pictures that day and I forgot to return the ring when we were cause I was afraid if I took it off I would forget about it. Before I got a chance to return it to Buddy I met a man on one of the newspapers and he recognized the ring immediately and kidded me about it. I explained the whole thing to him, but he insisted on amouncing our engagement any. insisted on announcing our engagement anyway. It was just an accident," Mary added, "but Buddy is an awfully sweet boy."

Mary sighed a very imperceptible sort

of little sigh.

of little sigh.

"Since then I have been announced as engaged to Matty Kemp, too. Matty and I had lunch together one day and that is how that started. I don't think we had ever gone out together before that. And the ever gone out together before that, And the land to the start of the start named Mary O'bren married being va-the jazz leader in the Grauman prologues, and my home-town papers carried the news that Mary Brian had married Mr. Rubin." Mary laughed. "So you see they are all fakes. It really isn't any strange power own men at all." over men at all.

Maybe so. But her recent romantic ru mors have lent Mary a new dash and charm with just enough sophistication that you may see the dawn of a new close-up for the Brian child. A close-up of long slinky earrings against a baby face,



Home is where the art is-and so Corinne Griffith has had built for her on her studio lot a livable bungalow, comprising even a garden wall and a watch-dog

In and Out of Focus

(Continued from page 105)

"My, my." She shook her head. "How badly lack Warner's voice comes over."

She Had Lived With It

AT Famous it is said that when the con-A tract of a player comes due for renewal, the player is called into the front office, kept waiting to lower his morale, and told with much coldness that his pictures haven't done what was expected of them, and that the studios don't particularly care about taking up the option. However, if the star will accept the same salary, it may possibly

Evelyn Brent was the latest to be subcettly brent was the latest to be sub-jected to the ordeal. She listened to the executives' remarks in silence. She smiled a long, slow smile. "You forget that Bernie Fineman is an executive," she remarked softly, "and that I was married to Bernie for a good many years. It may work with some, but not with me."

She Shuns Shes

DOROTHY PARKER, magazine writer. She took a good look about her the first day in the studio. "What would you like put on your office door?" the studio executives asked her. "For Men Only," replied Dorothy promptly.

Lupe's Lofe-Life

THE Paramount lunch room has been Velez. She lunches with Gary Cooper, and her voice may be heard at intervals above the clatter of dishes and the sounds of eating triumphantly proclaiming, "He lofes me. Gary lofes me."

The Silent Mama

LILYAN TASHMAN may be vivacious at times but at others, when she is interested in a conversation, for instance, she says she can sit longer than any living human being. "The other day at a party," she said, "I was talking to some fascinating people, and forgot all about time till Eddle

Directing the Director

PDDIE CLINE, the director, was passing through Santa Monica at the rate of ixty miles an hour when he heard a motor-cycle cop's siren. His brain worked swiftly. Santa Monica—who had he heard came from Santa Monica? "Officer," said he im-pressively, "I am Eddie Cline, motion picture director. And at the present moment I am directing Fay Webb, the daughter of

your chief of police."
"Brother," said the cop virtuously, "that don't mean a thing to me. Not a thing!"
He leaned toward his victim as if to hand him the summons, "Blow!" he whispered.

A Death Wasted

THE press agent was discussing Jaime Del Rio's death. "It's terrible—terrible," he said with genuine emotion in his "Dolores ought to have flown to

Deaf to His Career

"IT'S tough luck" said the deaf-and-dumb sheik in sign language. "No sooner do I get a break in pictures than they start making 'em talkies

(Continued on page 112)

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Shopping with Lilyan Tashman

(Continued from page 78)

could go home and set a table just as attrac-

could go home and set a table just as attractive with my plated silver, lines from good old America and china picked up over the bargain counter. It was merely the formula which interested me, although, I did get a kick out of touching the kind of things which money can so easily bring to you. The tablecolth, a delicate pink silk damask—colored cloths are the vogue now, Lilyan cells me—utilized the innovation (accompanying picture.) The napkins, to match, carried a single monogram in one corner. The solid pink was relieved by a two-inch border of plain white damask.
"I don't use flowers—for several reasons. In the first place, they're expensive. In

"I don't use flowers—for several reasons. In the first place, they're expensive. In the second, they interfere with your guest's seeing one another. Besides, the odors of good food are tantalizing enough; and then, to be prefectly frank, I like to be a bit different. So I use, usually, Chelsea china horses like these and candelabra on either end of the table. This pair is Giron-delles with crystal anoles and grapes. The delles with crystal apples and grapes. The candles are regular church tapers and I buy them at the Little Cathedral store next to the Catholic Cathedral on Main Street, Los Angeles.

NO TRICK PLACE CARDS

DON'T use regular place cards. I take I just a plain calling card, write the name of my guest on the reverse side and place

of my guest on the reverse side and place it in the little Talique glass-sidol holders. I picked them up in Paris.

"My butter plates are silver to complement the tiny silver ash trays. The butter knife is placed on the plate. My glasses chance to be cut crystal; the service plates, green Italian glass; the entrée plates, English Lowestolt; the bouillon cups, tall, plate of the p

or large coffee cups—I give my guests their choice—of Capi De Monte or English Spode. I serve my pepper from a shaker, but the salt—see, don't you think the modern

. 4 1 :

version of the old salt-travs are a bit more

stately?
"Instead of placing a flower leaf in the finger bowl, I use little glass fish which float about to tease your fingers."
Miss Tashman's dinner service aptly illus-

Miss Tashman a dinner service aptly litus-trates the fact that the day of large dinner sets with all pieces of one kind of china was for our grandmothers. Today you can mix colors, china, glasses and silver—whether they come from Italy, Germany or Belgium or just our own street, and still set a proper

and attractive table.
"But no matter what the dishes, it's the "But no matter what the dishes, it's the food that really counts," she continued. "As long as your table is pretty, it really doesn't matter so much what the food is served on as long as it is hot, nourishing well balanced and tasty. Tonight I as serving cheese souffle, followed immediately by the digner course of shidow features. by the dinner course of chicken fricasses and rice dumplings. No potatoes, for there is already enough starch in the rice. Steamed cauliflower—if I were not having cheese soufflé as an introduction I would cheese soufflé as an introduction I would serve it au gruits—small finger rolls made at home; a salad course of what I call the recipe; pálé de fois gras with French lost toasted; and for dessert, French pancakes. Large or small coffee as the guests choose, with Camembert cheese. Of course, odery, olives and salted almonds.

NOW FOR THE MARKETING OME on. Let's go and get the chickens

and the vegetables. We went first to Young's Market. It was not the first time that I had shopped with a star but it was my introduction to purchasing food with a celebrity. Although Young's is one of our most fashionable Los Young's is one of our most fashionable Los Angeles markets, there were, perhaps, twenty-five women making their daily food-selections. They hovered around, delayed as long as possible over their own choices, to watch Miss Tashman. She adored in. "I neutro case to get a kick out of going to a public place and having people recognize.



While to duplicate exactly the articles which Miss Tashman uses in this instance to deck her table would run into a staggering sum, the effect can be paralleled by any one with an art shop and a few dollars accessible

me. I'm like a child, and I'm afraid I take just as long as I can to enjoy this public interest to the fullest. Eddie and I (Edmund Lowe, as you know, is Miss Tashman's husband) get a lot of fun out of doing our Christmas shopping together and I think half of it comes from watching the people watch us while we are making our pur-

By this time we were looking at chickens. There had been only two other people interested in fowls until we started looking the birds over. In two moments there were an women who had decided to have chicken

hat night for dinner

"Not over twenty-four hours dead, and hand-plucked; around five pounds each; either Rhode Island Reds or Plymouths" were what she demanded. I wondered as we left the counter how many extra hand-plucked, newly killed, Rhode Island Reds or Plymouths were consumed that night at Los Angeles dinners.

BOOMING THE CAULIFLOWER

THE cauliflowers she chose were firm and medium-sized. We had a new group of women behind us at the vegetable stand and both walked away highly amused—cauliflower seemed to be the popular choice for vegetables, as chicken was for meat, in

this city.

From Young's we went to the Women's Exchange for our candies. The clerk here took occasion to tell me that most of the Hollywood stars patronize this charitable institution for their sweets and their favors. From there to the American Legion store, From the to the American Legion store, the nuts for dinner—another way of helping other people in the purchase of her necessities. At the floral shop she selected huge chrysanthemums. She explained: "Al-though I don't use flowers on the table, I always choose my own bouquets to scatter through the living-room. They give it a home, intranst touch for our after-dinner home, intranst touch for our after-dinner.

Back home, where I went into a huddle with the cook. I was going to entertain a few evenings later and since my china and linen were to be chosen to imitate Miss Tashman's at the Thursday Los Angeles bargains, I didn't see why I shouldn't serve exactly the same meat prepared by my own hands, just as her French cook would instruct me. Here are the recipes which she gave me; and since my dinner is now over I can guarantee that they are well worth any woman's time to cook them:

RECIPES
CHEESE SOUFFLÉ
1/4 pound of butter
4 tablespoons of flour
(seasoned with salt
and pepper)
1 egg

I cup of grated cheese
Make a thick cream sauce of the flour,
butter and just enough milk added to make
it thick. Let it stand for a few minutes,
then add yolk of the egg, grated cheese and
stiffly beaten white of the egg. Bake in a
moderate oven about twenty-five minutes

TASHMAN SALAD

ettuce leaves Hard boiled eggs

cut the tomatoes, eggs and chives into goodsized pieces, mix them all up together and cover with French dressing. The amount should be judged by the number of guests to serve. Use equal parts of all vegetables.

FRENCH PANCAKES
cup flour
y/2 cup milk
egg 1 teaspoon sugar

teaspoon sugar of pinch of salt Stir all together until smooth. Fry one large spoonful at a time in a small frying pan.

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In and Out of Focus (Continued from page 109)

Calumny

(X)HICH reminds us of Marian Nixon's W remark when someone said at a party that Mrs. Coolidge was interested in raising two million dollars for the dumb asylum in Northampton because she once taught there. "Maybe," said Marian innocently, "that was where she met Mr. Coolidge."

Lift and Learn

A MOVIE extra, no longer young, stood on the sidewalk waiting for a lift to Culver City. Beautiful cars passed her; imported sports models, limousines; and she made no signal to them. At last a shabby car of three-year-old make came along and she put up her hand. The car stopped and she put up her land. The car stopped and the put up her land. The car stopped and by cruel experience that she was no longer able to beg a ride from Rolls-Royces and Hispano-Suize of the put and the put

The Gay Undeceiver

The Gay Undeceiver
I was Marion Davies' surprise party.
Camilla Horn, dressed in her very best, entered the Bittmore and discovered Marion and two gentlemen in the lobby. Glowing, Camilla hurried up to Marion, "I had come to your party," she beamed. "It wass so goot of you to invite me." "Party" said Marion, puzzled, "What party?" Heedless of the black looks of Marion's secorts, Camilla hurried on until she fitte grow in her ear "Shut up, can't you'll te's a surprise." However Marion is a good actress and registered charming amæment and delight when she was led into the glittering ballroom a little later.

A Big Compliment

WHEN Virginia Bradford was first introduced to Jack Gilbert, he looked into her eyes for several moments in silence, then murmured "Colossal!" Virginia is still trying to figure it out.

Cocky

"SHALL I give you a singe, sir?" the Fox studio barber asked Eddie Lowe the other day. "Singe, eh?" said Eddie disgustedly. "Say, what do you think I'm growing—pin feathers?"



Reflected glory, indeed. But Dorothy Gulliver need have no qualms about sitting in it, inasmuch as it's that of



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and with the most evil intentions possible. heroine was left till Next Week, hanging by her hands from the struts of a plane in which

We made a hundred scenes in the air." Gladys tells us in competition with the roaring wind outside, "but not freak-stuff. They used planes in the picture the way they do in real life today to go places. Oh, my perils were absolutely the latest thing in my perils were absolutely the tatest thing in perils: no rattlesnakes or cactus clumps or guns that would go off when someone opened a door. Our crooks communicated by radio and got news of each other's move-ments by television. Instead of fastening Hugh and me—Hugh Allen was my rescuer in the picture—by our necks to a tree branch with wet rawhide that would shrink in the sun and hang us, they shut us into the most scientific kind of a lethal cell. Of course—" Her voice was drowned by the rising wail of the motors, "Bobbed hair. Can't drag the heroine around like they used to, by her braids."

Below us a new oil well on the desert spouts millions with the inconsequential trickle of a child's squirt-gun. The traces of man's occupancy of the earth look from this height like scrawls and blots upon unconquered mountains and plain. The great ship of the air rides the invisible roads with a smoothness that makes the speed of a hundred miles an hour seem incredible.

The new Queen of the Serials leans to-ard me. "Chapter plays may not . . . ward me. "Chapter plays n great art. But awful lot of fun.

I nod in complete understanding. Once I wrote poetry. Once I thought I was destined to become a great novelist, now—I write interviews with pretty movie heroines and handsome movie sheiks.

I look out of the window of the air-liner,

A city lies below us, a toy on the immense flat surface of the world. You have to go up in an aeroplane to see things in their true proportion.

Movie interviews may not be great art. But they are an awful lot of fun.



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Letters to the Editor

(Continued from page 6)

achieve, please let us have more from the Mrs. J. F. Hartnett.

Want to See Them Again?

WASHINGTON, D. C .- How wonder some of the famous pictures of yesterday! Think of having Mary Pickford Week in your city, town or hamlet, with the glorious pleasure of laughing or crying with her in the early "Eagle's Mate," "Cinderella" or "Hulda from Holland," the later "M'liss" and "Rebecca of Sunnybrook Farm," and the almost immortal "Daddy Long-Legs," "Little Lord Fauntleroy" and "Pollyanna." For those who have never had the unfor-

gettable joy of seeing Mary in her earlier pictures, this would be a rare treat. And pictures, this would be a rare treat. And how fascinating to see unfolded before the eyes of all the almost forgotten "School Teacher and the Waif," "Lena and the Geese," "The New York Hat" and yarious other short-reelers of the memorable old Biograph days, when Mary worked side by side with Griffith and numerous others

making film history The movies have improved rapidly and

advanced far since then, yet we who have watched them as well as Mary can never forget either, especially the pictures she made, nor can time erase them from the crowded, dim yet vivid, halls of memory, for her beauty of face and heart shines through them as a beacon light glowing across a dark sea, shedding warmth and joy and 'happiness wherever they may be

John Landers Poole.

An Eye Witness

MILWAUKEE, WIS.—I greatly enjoy reading your page of letters from the fans, as following letter will be more than scrap paper in your eyes. Also may you continue to prosper as I know you must with a magazine such as "Motion Picture." While at Lake Louise, Alberta, Canada,

While at Lake Louise, Alberta, Lanada, this summer it was my good fortune to see the filming of some of the scenes for "King of the Mountain" starring John Barry-more. I was surprised at the amount of work it takes to make a picture. Every scene was re-acted over and over. I had no study and repetition. Mr. Lubitsch works harder than the average business man and yet people say actors and directors have a "soft" time of it.

"soft time of it.

Mr. Barrymore was more agile at mountain-climbing than were the Swiss guides.
Bert Hadley told me that Mr. Barrymore acted the water scenes in "The Sea Beast" when a regular water-man hired for the sincerity and the desire to make the picture a success could enable Mr. Barrymore to a success could enable Mr. Darrymore to act such difficult scenes when there was a double on location for his safety. He is truly a great actor and a great man, and believe me he earns every dollar he is paid. Jimmy Murphy.

On Al Again!

PROVIDENCE, R. I.-Some well earned praise for Al Jolson please! If there is any star who deserves praise, surely it is he. I have just come home from seeing his latest picture "The Singing Fool." Never have I seen so earnest a picture. It makes one stop to think. Do we treat our home folks as we

Mr. Jolson was always a singer whom I liked but now—he is a man I would be

How wonderful he is with children. Surely a man who could treat Sonny Boy as Al Jolson did—even if it was acting—is a fine man.

All wives should see it who are planning on leaving their husbands. I am sure it would make them think again.

Any picture one can say that of must in-

Any picture one can say that of must indeed be a good picture!

That little Davy Lee has captivated me almost as much as Mr. Jolson has.

I say long may Al Jolson be a success.

Have Them Rose-Colored!

SANFORD, FLA.-When I read some of these letters telling the directors to make pictures more true to life, it makes me want to scream. Why in the world does anybody want to see life represented on the screen as it is? How can they stand to see anything so monotonous? We all see these commonplace things everyday of our lives and when we go to the theater we want something unreal and beautiful to give us courage and hope to face the trials of this drab world of

In other words, we like to see the type of The other words, we like to see the type of picture that Douglas Fairbanks plays in. They give us a young and peppy feeling. More plays like "Peter Pan" and "Thief of Bagdad" are what we need.

When we leave the theater after such

gampees into a larryland of wonder, we are far more happy than if we had seen a play-with Mary wiping dishes and Jack coming to spend the evening or mother darning socks. So please, Mr. Directors, give us not life as it is but as we would like it to be.

The Talkies Bring Broadway

CLE ELUM, WASH.—I have been greatly interested in the denunciations against talking pictures and I would like to call attention to one phase that does not fact that they are the best means of bring

fact that they are the best means of bring-ing famous stage stars like Al Jolson and Fanny Brice, etc., to us.

I lived most of my life in Portland, Oregon, a fairly large city, but it is very sel-dom that a very great artist appears in per-son there. And when one does come, the tickets are so high that the great majority of the people must either stay away are set be performance. From seats so, distant from the

These stars can sometimes be heard over the radio or on the phonograph but, of course, these means are also imperfect. Now, through "talkies" I can both see and hear very plainly these people of which hoped to see. And one can do this as often as one pleases get the prices are not regulate. as one pleases as the prices are not prohibi-tive—that's the best part. I saw "The Jazz Singer" three times and have often gone to other shows twice merely to hear again a favorite short sketch. J. M.

The Voice Breaks the Reality

TULSA, OKLA.—The paramount ques-tion in the motion picture world of today

(Continued on page 122)

The Love-Life Story of Virginia Bradford

And that's all there was to it until New Year's Eve. I went up to his dressing-room to wish him a happy New Year. I asked for his picture. "What shall I put on it?" he queried. "Oh, just put 'Love and kisses to queried. "Oh, just put 'Love and Virginia'," I answered nonchalantly.
"No," he answered.

"Well, if you won't put what I want, I

can't help you!"
He wrote, "To Virginia, with very best

Then—well, it was my fault, but I was determined to break down the reserve of this man. It infuriated me. All women know that experience—the experience of

And that was the end of that matter. Perhaps, four years before I should have fallen in love with him. But I knew it was

fallen in love with him. But I knew it was no use—and besides, that night I met Cedric Belfrage, the English fan writer.

I had been interviewed by Cedric, but that New Year's Eve I really met him. We started to talk. He was English, like Ronald. He had something of the same reserve, the same hard-steel exterior. Yet he was different—he was more of a pal, more friendly. You could talk to him about anything. He accepted me not only as a woman but as an intelligent human being. I told him all about my life; he told me all about between us. Yet he seemed to be a man could never entirely possess. One who would carry you to a thirty-story building and then drop you. I like that. I think that a

woman who never entirely possesses a man has a bigger chance of holding his interest. We went together for months with the usual inevitable interruptions. One time we quarreled and stopped seeing one another. Paul Kohner had just quarreled with Mary Philbin, so Paul and I went

other. Paul Kohner had just quarteed with Mary Philbin, so Paul and I went around together. Two disappointed people women have married for just such a reason. Oh, of course, Paul and I didn't talk about Mary and Cedici at first. We played the game as a man and a woman play it. But we couldn't help, when we got better acquainted, giving away our heart-secrets. Then one night I met Charlie Chaplin at a party. Now, I don't expect people to believe what I am about to say about him. But why shouldn't they! I we been to real reason for anything but frankness. Naturally, like all girls in Hollywood, I was thrilled at knowing Charlie. He is as necessary to imaginary Hollywood experiences as John Gilbert or Ronald Colman. We sat in Henry's and talked and played games until midnight or after.

midnight or after.

But for all his cleverness and personality I could not fall in love with Charlie. I could not forget Cedric. I saw him again. And he said, "Hadn't we better end this, Virginia?" said, "Hadn't we better end this, Virginia?"
And he took me to his home and played
"The Unfinished Symphony" for me! I
knew Cedric was the one person in this
world I really wanted to marry.

and nightie under my coat and we drove to Tia Juana. We had no idea that it cost
twenty-six dollars to get married in Mexico
so we had hot dogs for our wedding supper.
But we didn't care. Somehow, I felt all

but we didn't care. Somenow, Test an the unrest, the searching, the falling in love and being awakened to disillusionment were finished. I had passed through all the stages girlhood, adolescence, sophistication even though I am only twenty-three.

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"I wish I'd known

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You become engaged-and immediately you are called upon to decide on the purchase of many, many things you never bought before.

You marry-and furniture, draperies, silverware, china, talking machines, oil-burners, gas-stoves, automobiles claim your dollars and call for your choice.

A baby comes-and again you face a new experience in purchasing clothes and powders and blankets; in buying a crib, baby-carriage, foods, toys.

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Once more, a new decision.

Every room in your house requires a choice. Every meal served in your dining-room results from your having decided on what to serve. Every day confronts you with a multitude of possibilities from which you must select those which make life happier and better, and make the dollars go farther.

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is are the Lucky Stars? A hie connecting all the luck

form a horseshoe. When you find the group which for

eaboe you can thank your Lucky Stars.

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Name Address

The Answer Man

(Continued from page 80)

ton in "Hot News," starring Bebe Daniels, this was formerly called "The Big Scoop," Marion Davies and Charles King are playing in "The Five O'Clock Girl." Lawrence Gray and Bebe Daniels had the leads in "The Palm Beach Girl." Her latest picture is "What a Night," Paramount Studios, 5451 Marathon St., Hollywood, Cal.

JED.—Nancy Carroll was born in New York City, Nov. 9, 1906. She is five feet four, weighs 118 pounds, has red hair and blue eyes. Real name Nancy Labiff. Her latest picture is "White Fury." Write her at the Paramount Studios, 5451 Marathon St., Hollywood, Cal., where she receives her fan mail. Kathryn Crawford is not related to Joan. Molly O'Day is not doing any film work these days because she's overweight and is trying to reduce. You may write her at the First National Studios, Burbank,

BRIGETTA.—Tom Mix was born Jan. 6, 1879. He has two daughters, Ruth who is about nineteen and Thomasina, seven. Write Tom at the FBO Studios, 780 Gower St, Hollywood, Cal. Irene Rich also has two daughters, Frances and Jane. If you can get amusement out of your own follies, you should be able to work up a smile always and the property of the control most any time. Douglas Fairbanks, Jr., played the part of *Chris Miller* in "The Barker."

MONOCLE .- Yes, you can bawthah me and awsk a few ripping questions. Haven't had the pleasure of meeting Barry Norton, but hope to some day. Barry was born in Buenos Aires, twenty-four years ago. Has black hair and brown eyes. Your letter will reach him at the Fox Studios, 1401 No. Western Ave., Los Angeles, Cal. Drop in

SUNNY BOY .- Write Wally Wales at the Universal Studios, Universal City, Cal. the Universal Studios, Universal Gity, Cal. Tom Tyler, FBO Studios, 786 Gower St., Hollywood, Cal. Reed Howe's Educational Film Co., 7250 Santa Monica Bivd, Hollywood, Cal. David Lee, who was Sonny Boy in "The Singing Fool," is very much alive, where did you get that report? His latest pictures are "Frozen River" and "She Knew Men." Write him at the Warner Brothers Studios, 5242 Sunset Bivd, Hollywood, Cal. Send in when the wenty-five cents each for photos of Al Johan and Davy.

A BUFFALONIAN.—Nancy Carroll was born in New York City, Nov. 9, 1906. She is five feet four, weighs 118 pounds, has red hair and blue eyes. Real name Nancy Lahiff. Married and your letter will reach her at the Paramount Studios. 5451 Mara-thon St, Hollywood, Cal. Richard Arlen at Charlottesyille, Va. He is about thirty years Charlottesville, va. He is about thirty, years old, five feet ten and a half, weighs 156 pounds, has dark brown hair and blue eyes. Real name Richard Van Mattemore, was educated at St. Thomas Prep. School, St. Paul, Minn., University of Pennsylvania. Married to Jobyna Ralston.

BROWN EYES.—May McAvoy is five feet in height. That is Nils Asther's real name. His latest picture is "Wild Orchids," Metro-Goldwyn-Mayer Studios, Culver City, Cal. Norman Kerry was born June 16, 1897. Dorothy Revier played oppo-site Jack Holt in "Submarine." If we didn't have to work, what a lot of bother it would be to think up something to do with our time. Clara Bow's next picture will be "The Wild Party." Paramount Studies, 5451 Marathon St., Hollywood, Cal.

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ANN SURME—Charles Rogers is five feet eleven and is not marriet. His latest picture is "Close Harmony," Paramount Studies, 5451 Marathon St., Holls wood, Cal. Reginald Denny was married recently to baded Stiffed, known in pictures as Betsy Universal City, Cal. Mary Brian is single. Mary was born Feb. 17, 1908. Marion Davies' next picture will be "The Five O'Clock Gelf."

JO.—Sue Carol is five feet five, weighs 120 pounds. You refer to Thelma Todd who played in "The Noose." Address your letter to her at the First National Studios, Burbank, Cal. Kenyon Sills, son of Milton Sills, was born May 10, 1927. Arthur Lake and Barry Norton are both single.

D.A.D.—Don't sign off on my account. I'm always glad to hear from you. James Ford is playing in "Children of the Ritz." First National Studies, Burbank, Cal. I would suggest you write William Boyd again. His next production will be "Leathernecks." Pathe Studios, Culver City, Cal. James Murray had the male lead in "The Play Goes On." Janet Gaynor had a birthday on Oct. 6th. Playing in "Christina," Fox Studios. 1401. No. Western Ave., Los Angeles, Cal.

FRANCES.—Here are a few new Clubs that have been organized. Lim Basquete Fan Club, Frances Maxian, 3655 Douglas Blvd, Chicago, Ill. Anita Page Club, Key Witmer, 39 So. Summit St., Harrisburg, Penna. Billie Dove Fan Club, Ona Wilson, 1746 17th St., Milwaukee, Wis. Charles No. Jefferson Ave, Mason City, Jova. Paramount Stars Fan Club, Barbara Dayne, 2601 Ocean Ave, Brooklyn, N. Y.

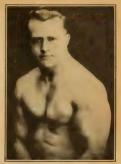
GLENTRYON FAN.—Glen was born in Butte, Montana, Sept. 14, 1899. He is rive feet ten and a half, weighs 174 pounds, has dark brown hair and green eyes. Yes, he's married to Lilian Hall. Write him at the Universal Studios, Universal City, Cal. Johnny Mack Brown at Dotham, Ma., twenty-door was sold, air feet talaw weights with the studies of the studies of the studies of the life first picture was "The Bugle Call." Metro-Goldwyn-Mayer Studios, Culver City, Cal. Clara Bow is playing in "Wild Party." Paramount Studios, 5451 Marathon St. Hollwood, Cal.

GOOFIE.—Matty Kemp hails from New York City. He was born Sept. 10, 1907. He is five feet ten inches tall, weighs 166 pounds, has brown hair and eyes. His favorite recreations are golf and tennis. At Southside High School, Long Island, Matty was a member of the football and basketball teams, besides being one of the school's dramatic company. Matty is free-lancing right now.

TERESN MARIE.—Clara Bow had the lead in "Kish Boots" and "Children of Divorce". "Buddy' Rogers' next picture will be "Close Harmony." Send your letter to him at the Paramount Studios, 5451 Marathon St., Hollywood, Cal. Esther Ralston was born Sept. 17, 1902. She is married to George Webb. Esther can also be reached "George Webb. Esther can also be reached Mary Pickford is playing in "Coquetto" and Johnny Mack Brown plays opposite her. The picture I can supply of Mary is one showing her new bob.

A MOVIE FAN.—Still they come. James Murray was born in New York City, Feb. 9, 1901. He is five feet eleven and a half, weighs 178 pounds, has light hair and green eyes. James was married recently to Lucille

(Continued - - "



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If your wife or weathear seek cool and dissatisfied with you, give a thought to your physical seef. A woman looks at more than a many kee. She's thinking of his shilly seek the seek of t

Will, you can be! Bandsome, Healthy Bedies I Build Strong, Blandsome, Healthy Bedies atrong and healthy. My list of ever 100,000 wonderful success include dectors and lawyers, bookkeepers and clerker, rand-fathers and grandsom, last mon and aktime men, weaklings are all over your body, strengthening your internal organisa. broaden ing your shoulders, cutting off fat, and energally turning you man will be proud of.

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A Little Lauder-and Funnier

(Continued from page 74)

the young Quillans hounded him to pave the way for movie tests in Lo Angeles. The genial old Scotchman had no idea there would be any difficulty. The first day the troupe was in town he went out to Sennett's and told the comedy king he had some kids who wanted to work in the movies. Sennett said he wasn't interested. He said more than that. "Look here," thundered Quillan pète, "I'm a good Scotch-Irishman and you're a good Scotch-Irishman and I think you ought to give the kids a chance."

you ought to give the kids a chance."
The appeal to his patriotism must have licked Sennett and he consented to test the Quillans. According to the P. A., who was still carrying on the story during Eddie's absence, the test was terrible. Both Eddie and the old man had told him how terrible it was. There was a close-up of Eddie that was a little worse than anything else in the film. Someboy said, "He looks like Charlie Ray." The Quillans thought they were being kidded, so they sneaked out the back way. And it took a Nick Harris detective to locate Eddie for Sennett after that.

We be the state of the state of

Eddie's comedy appeal in Sennett two reelers hit home almost from the start. He got so good that they decided to feature the got so good that they decided to feature the start start of the start s

GETTING THE FAMILY IN

THE family was just about all set to hit out on the road again where fun is clean when Eddie got a call to make a test for

"The Godless Girl." One glance at Eddie's particular brand of anties and De Mille signed him without even considering another player. They will tell you out at the studio that it was Eddie, the baby Lauder, who kept Mons. Cecil in good humor throughout the picture with his quaint laughable acting. After that came a constract with "Show Pollss," and now "Geraldine," to get things off to a good start for

"My next picture" said Eddie in a brief respite from the director, "is going to be called "Noisy Neighbors" and my whole family is going to work in it." He crossed and uncrossed his legs a couple of times for no particular reseason.

and uncrossed his legs a couple or times an oparticular reason.

"I guess your folks are pretty excited about working in the movies?" I inquired.

"TO, I don't know," he replied, causally, "TO, I don't know," he replied, causally, "You got the idea that any one who would get excited about pictures was a little

screwy anyway.

"It's a prestly mod story, thought" he
"It's a prestly mod story, thought was
villians, like we used to be, who inherit an
old Southern mansion and think they are
going to settle down to a nice quiet life, only
to find out they're located between two
families in a feud. It's a pretty good idea,"
he repeated, "But I guess they'll change it

I took a quick look at Eddie to see if there was a tinge of sarcastic humor underlying that last crack, but he was indifferently regarding the tip of his shoe; so I guess there

In the meantime there was "Geraldine" to be finished and the director was calling for him again.

"I guess I've got to work" he apologized. I surmised as much myself. He shuffled his feet a couple of times and then shook hands. He said he was glad to have met me.



Two pedallers who are not barred from the precincts of Hollywood studios: Herbert, the simian speed demon; and Alice White who, on a velocipede at least, is not so slow herself

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A FINANCE BUILDING, PHILADELPHIA

The Answer Man

(Continued from page 117)

McNames. Norma Talmadge was born May 2, 1895. The next thing to worry about is the turn-in value on a used cigarette lighter, late 1927 model with extra flint. Helen Foster, Cornelius Keefe, Ray Hallor stantial Evidence," Chesterfield Prod., Metropolitan Studios, 1040 No. Las Palmas Ave., Hollywood, Cal.

AFLORIDA BLOSSOM.—Glad you like our magazine and this department. Don't stay away so long next time. Your letter will reach Olive Borden in care of the FBO Studios, 730 Gower Street, Hollywood, Cal. Mary Nolan, Universal Studios, Universal Gity, Cal. Ivy Harris was the leading lady in "Fascinating Youth." A FLORIDA BLOSSOM,-Glad you like

MYSELF.—George Bancroft is playing in "The Wolf of Wall Street," Paramount Studios, 8451 Marathon St., Hollywood, Cal. Milton Sills in "Comedy of Life," First National Studios, Burbank, Cal. Clive Brook "The Four Feathers," also at the Paramount Studios. Evelyn Brent's latest is "Interference." Viola Dana is four feet ten. Nita Naldi, five feet eight. She is one of the tallest.

W.J. GRIFFITH .- Thelma Todd is about twenty-two years old, five feet four, weighs 122 pounds, blonde hair and blue grey eyes. Has been playing in pictures about three years. Send your letter to the First National Studios, Burbank, Cal. Corinne Griffith and Grant Withers have the leads in "Saturday's Children." Charles Delaney and Jacqueline Logan in "The Faker." Write them at the Columbia Studios, 1408 Gower St., Hollywood, Cal.

I.E.R.-Doris Dawson was born in Gold-J.E.R.—Doris Dawson was born in Golf-field, Nevada, nineteen years ago. She is five feet one, weighs 106 pounds, has chest-nut color hair and blue eyes. Playing in "Children of the Ritz" starring Dorothy Mackaill and Jack Mulhall. Write her at the First National Studios, Burbank, Cal. She'll be glad to hear from you. Joan Craw-ford and Nils Asther had the leads in "Dream of Love."

I.C.Y.D.K.I .-- I'll take the house and I.C.Y.D.K.I.—"Ill take the house and garage, You can reach George Meeker at the Fox Studios, 1401 No. Western Ave, Los Angeles, Cal. No, his hair wasn't really cut off in "Four Sons." It no doubt was a wig. You pronounce Nis Asther's first name "Neels." His latest picture is "Wild Orchids" Metro-Goldwyn-Mayer Studios.

MOSTLY MARY.-What's the rest? MARY.—What's the restr Eddie Dunn was Al Pearce, Jack Oakie was Searchlight Doyle, Jean Laverty, Betty, and Dan Wolheim, "Double-Duty Duffy" in "The Fleet's In." Clara Bow is five feet two and a half. James Hall, five feet eleven. Charles Farrell six feet two. Buddy Rogers

A SUBSCRIBER.—I believe we always give the men a break. Gilbert Roland was born in Spain. He's twenty-four and his most recent production is "The Woman Disputed," starring Norma Talmadge, Don Alvarado, Nov. 4, 1994, playing in "The Apache." Send your note to the Tiflany-Stahl Prod., 4516 Sunset Blvd., Hollywood Stahl Prod., 4516 Sunset Blvd., Hollywood. Cal. Charles Rogers, "Close Harmony" will be his next and Nancy Carroll plays oppo-site him. John Barrymore's latest picture is "King of the Mountains." Dolores Cos-tello was born in 1906. Write her at the Warner Brothers Studios, 5842 Sunset Blvd., Hollywood, Cal.

(Continued on page 125)



BE an ARTIST Earn a Fat Income

WHAT would you give to be this artist - earning a big income enjoying studio life? Only a short time ago he filled out a coupon like the one below and mailed it to the Federal School of Illustrating. Now he is trained in Modern Art on which magazines are spending millions every year, and he has also had thorough in-struction in all branches of Illustrating, Cartooning, Lettering, Poster Designing and Window Card Illustrating. Careful training by Federal Instructors has taught him to turn simple lines into dollars.

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For those who like French dressing, both sartorial and prandial.

For those who know that a chef d'oeuvres isn't a head cook.

For those who sometimes have a small cup of coffee even in their own homes.

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For those who believe that fame in Hollywood is not gained by Civil Service rules, we should not advise it.

But for all who do not, we should. In fact, as Ed Wynn used to declare, we come out boldly and say we do recommend it.

We even go so far, semi-finally, as to suggest that the 12th of every month you keep an all-seeing and alert evolution the newsstand for it. And, finally, that you buy a copy. You'll like it.

MOTION PICTURE CLASSIC

It's the Magazine with the Personality

The Celluloud Drama

(Continued from page 67)

the field, are as bullish as ever on the talkie market. With a year's jump on the competition, their Vitaphone attractions are still leading. Besides any quantity of short subjects, the Warners seem to be resurrecting old stage successes considered suitable for old stage successes considered suitable for distage successes considered suitable for the musical comedy, "The Time, the Place and the Girl," are scheduled for early production. "The Desert Song," the first Vitasphone operetta is completed. Warners now control First National, too. But nobody seems to know just what is planned for probothers will produce a few silent ones there. Although the huge sound stages which have been recreed make the lot throughly equipped for the recording of hundred-percent Vitaphone pictures.

MOVIE "FOLLIES"

POX has several in the bag. Most interreting, penhap, is the first edition of "The Fox Follies." This is to be an annual event, and will fill the place in the movies occupied by the Ziegfeld "Follies" on the stage. It will be similar to a revue in form. All the talent on the lot will be called upon for a turn. See Carol and Lois Moran are is colorful with the presence of various teams and personalities from the theater. The Fox Movietone newsreel has attained a popular permanency with patrons of wired theaters. This item, at least, has short subjects. So far as drama is concerned, Fox and Movietone are holding their places in the sound sum.

Fox and Movetone are muoning to a purious in the sound suggest news of the day is not be acquisition. Perhaps the biggest play of the seven and the acquisition MRO RGA. The Radio Corporation of America now controls this organization, and the plans, not yet announced in full, are reported to be the most ambitious the organization has ever experienced. In filming "Rio Rita," the services of the principal actors in the stage services of the principal actors in the stage.

nounced in full, are reported to be the most ambitious the organization has ever experienced. In filining "Rio Rita," the services of the principal actors in the stage version have been secured. Hissing Man." Pathes for talkie, has been finished; and "Listen Baby," featuring Eddie Quillan, and having a lot more Quillans in the cast, is well under way. There seems to be something doing at Pathe. Tests by the score are being taken by Paul Bern and Eddie Goulding. And they are not being taken for fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as though a lot of fun. It looks every much as the much as the look every much as the much as the look every much as the look every

Universal is another company that isn't going the whole hog on talkies. At Universal City they believe the picture is the thing. And that a good silent film will do better business than a no-no sounder. But just the testen of the control of a series of Movictone shorts; and plans for dialogue in the productions of Reginald Denny, Jean Hersholt, Laura La Plante and others. In fact, Universal insists that all its players are prepared to step into talkies at a moment's notice, and they control the control of the c

It is not likely that the lesser, independent companies will go in extensively for sound. At present it is too expensive. For instance, one sound-device concern asks a sum of \$50,000 as a license fee for the use of its apparatus. This is for either one or twenty pictures. Twenty thousand of the amount must be put up in advance. Then there is a rental of \$250 per edsy to book the companies of the control of the companies of the control of



K D Pahm

The biggest stage hit of Broadway last season, namely, "Coquette," has reached the screen and Mary Pickford is the star. The particular scene above shows Mary during her father's absence, stealing precious moments of love with her mountaineer lover, John Mack Brown

STAGE STARS DISAPPOINT

ATTER a few of the present crop of inwork pictures are released, there is itable to be a cessation in the panic to sign up
stage names for the talkies. Frankly—but
whisper it—the stage people aren't proving
so hot. It seems that the fact they come
from the theater doesn't necessarily endow
them with voices that reproduce, or with
them with voices that reproduce, or
them with voices that reproduce, or
the with voices that reproduce
are going to find that the qualities they seek
are going to find that the qualities they seek
are for the voices that the lost can do as well in the sound pictures as
any of the theatrical imports. It will be
good business to give them the opportunity.
It is not difficult to forecast that the
forts of sound pictures is going to lie in the
novelies. In these forms there is no question regarding the entertainment offered.
The newsreels are included, of course. For
feature-length productions, the best bets
will be musical shows, either or originals or
translations from stage comedies. RollickTerror" should become a fixture. Providing, of course, that there are enough Louise
Fazendas to go around. Thus far, straight

proved something akin to a flop. Picture

fans cannot be interested in drawing-room, society dramas, where the characters group themselves about a tea-wagon, or follow one another hither and you about the premises indulging in dialogue, monologue wery souls. There must be action. The classic precept of the Sennett lot still holds true: "Ya gotta have a chase." Disguise it as you will. Doll it up with production value. Put Gish and Swanson and Gilbert and the rest of fem in it. But one way or It would seem in the control of the control of

It would seem to the innocent bystander as hough Westerns provided ideal material for the introduction of sound. The galumphing of horses, horses, horses; the bangbang, Indian whoops and cowboy whoopee even the vilian forestalling the audience Westerns have passed with the advent of the talkies. Tom Mix is through at FBO after one more. Tim McCoy is out at Metro. No more short-fermys from Paramount. And Hoot Gibson is riding aeroplanes in his "hopys." Ken Maynard has a rit word to be long now. Unless something alters the handwriting on the wall. It may be that a few like Fox's "Old Arizona" will keep the great open spaces with us under another name. Let's hope so. We'll promise to recognize the old standbys. "It old from the grogans, we know you." Even in the talkies.

A speech in time saves your copy of MOTION PICTURE for you at the newsstand. Just drop a word to your dealer the next time you see him to hold your MOTION PICTURE for you on the 28th of next month.



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Letters to the Editor

(Continued from page 114)

Will the "Talkies" eventually predominate over the "Silent Drama"?
There has always been a distinction be-

tween the stage and the cinema, and that is the charm of pantomime, which is the force-

I have always disliked the stage, but have always been an enthusiastic movie fan. The objection was the dialogue; too much reality, for everything is before us, not enough for the imagination, and we humans

thrive on imagination.

Our voices belong to our individual selves; although an actor is able to change his makeup, his dress and mannerisms, he is never able to change his voice for various rôles. Many of our greatest stars are for-eigners. The effect of an actor with a German accent playing the rôle of an Italian or a Frenchman would be rather misplaced.

Lon Chaney may be "The Man of a Thousand Faces" at the present time, but

one voice.

However, I see no objection in the newsreels, for in that, the true facts of everyday life are expressed. Also the musical score can be used to advantage. For instance, in "Warming Up" it enabled the on-looker to enter into the spirit of the game with perhaps more enthusiasm, but the dialogue remained silent throughout the picture.

Action, not sound, constitutes the soul of 'Drama," and the two can never successfully co-ordinate without taking from the screen that element of wonderful imagina-

Allow the stage to continue with its spoken dialogue and reality, but preserve that eloquent significance, which the screen possesses—SILENCE.

J. N.

She Knows What She Wants!

ELIZABETH, N. J.—I resent what a certain fan said in a letter published in the December issue. I believe that if anyone is crazy it is that fan himself. I dislike the Vitaphone, and some of my reasons follow. First, it is entirely too loud, and its shrill-ness gives me a headache. The Vitaphone short subjects are worse than boring and this canned vaudeville which is being forced upon us is a big mistake. The talking devices are far from perfected as yet, and often the voices appear to be coming from any-where but the player's mouths. It also distorts the voices and spoils an otherwise good picture. If the producers gave us a chance to get used to these talkies, by having only a few dialogue scenes, the invention might prove a success, but they rush blindly into prove a success, but they use binding into producing 100 per cent talking pictures, which are boring and monotonous. I cannot understand how anyone can like the sound as illustrated in "Our Dancing Daughters." This was an extremely good someone invisible, starting to sing, was very distracting and disturbed my concentration. in the world, and talkies do not improve

The girl who wants to know why talking among the audience is not liked is really too annoying it is to have someone jabbering while you are trying to concentrate on the picture? I do not mean I never talk to my companion, because I do, but not for a conference. Just the other day I moved as far away as I could get when two women came in and did nothing but talk.

Also, I enjoy pictures of the underworld, and see no reason to make us suffer with

goody-goody pictures, just because children might be influenced by seeing crooks. The crooks never win in the end, do they? And as for life, the children have no better place to learn than in the movies. The movies have a hundred good points to blot out all their bad ones. Marion L. Hesse

Honor for the Extra

NEW YORK CITY—Why don't we hear more about the doubles and at least one hear more about the doubles and at least one or two of the extras? To me, they work just as hard or even harder than most of the stars do. Of course there are exceptions, such as Bebe Daniels, if I have heard right, for she has no double. She is all greater an actress, in one sense, for her acting is real. It is not a double that gets her concussions and fractures. She takes her own medicine as if it were a suscencement of ill. 4. If I have the such control of the star as if it were a sugar-coated pill and I'll bet

as if it were a significant of it.

What became of those fellows in "Wings" who faced death, so that people could get a thrill for two seconds and then forget them,

by planning neat little smashups?
What has become of that young girl who played the part of Miss Costello's right hand man in "When a Man Loves"? She could act, and yet she was never mentioned

in reviews.

Buddy Rogers in "Wings" and Dick
Barthelmess in "The Patent Leather Kid" needed piles of extras to make those picneeded piles of extras to make those picthat they were intended to give.

Please don't misunderstand me by thinking that I don't like Dick, Buddy, Dolores
and Bebe, for I do and they are all my
law to see that they are helped make our big pictures big.

Dorothy McMahon.

More Suggestions

More Suggestions
CINCINNATI, OHIO—Please have more
movies like "Glorious Betay," "Quality
Street," and "Two Lovers," "They are so
romantic, so picturesque, so interesting, as
well as educational. When I see such
movies, I forget that I am living in the
Twentieth Century, and carry myself back
to those charming days of chivalry and
romance. These attract the better class of
people more than the so-culled "sex pictures." The public gets tired of unclean
commence of the public person of the commence of the
Oh, how I would like to see Marion
Davies in the rôle of Emma, in Jane
Austen's novel, "Emma." She would be
the ideal person for that lovable matchmaker, as Emma Woodboarse was, I would
give much to see such sweet, clean stories

give much to see such sweet, clean stories Ramona Kaiser

And Still More

BRIDGEPORT, CONN.—Along about last spring, speaking dialogue utterly spoiled the whole picture. It was loud and coarse, just TERRIBLE!

But what a change! During the last five But what a change! During the last five months it has become the very source of amusement. The only talking pictures I have seen so far, are, "The Lion and the Mouse," "Glorious Betsy," "Tenderloin" and "Caught in the Fog." I wish that someone would put "Little Women," into a talkie. It is a story that will never grow old, and it would create a fine entertainment. I have always figured out that Ramon Novarco would be just blead for "Lamis," and Norma Sheater as "Joe." C. B. D.

Do Unseen Hands Keep You Dumb..

When You Ought to Talk?

How often have you wanted to talk, but held back, silent, because you felt unequal to the other people present? How many times have you passed up or avoided, the chance to talk in public-before your business associates, your club or lodge, because of your fear of stage fright? Are you afraid of your own voiceinstead of being able to use it as one of the greatest business and social assets in your possession? And yet you might be surprised to hear that many of the most brilliant public speakers we have today felt exactly this way-before they learned how to develop their "hidden knack" of powerful speech—a knack which authorities say seven men out of every ten actually possess. And the chances are that you, too, have in you the power of effective speech-which, if unloosed, would be almost priceless to you in a social or business way. Find out if you have this natural gift-read every word of the message below.

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What 20 Minutes a Day

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ROBABLY you have never pictured yourself being able to sweep a giant audience off its feet-to win the applause of thousands. Yet the men who are doing such things know that it is all astonishingly easy once you are in possession of the simple rules of effective speech. Before you learn

these secrets you may be appalled at the thought of even addressing a small audience. Still it all seems so ridiculously easy when you know how to banish stage fright, and exactly what to do and say to hold an audience of

one or a thousand in the

palm of your hand.

Yet what a change is brought about when a man learns to dominate others by the power of Effective Speech! Usually it means a quick increase in earnings It means social popularity. You yourself know how the men who are interesting

talkers seem to attract whomever they wish

and name their own friends-men and women alike There is no magic, no trick, no mystery about becoming a powerful and convincing speaker-a brilliant, easy, fluent conversa-

tionalist. One of America's eminent specialists in effective speech has developed a method that has already raised thousands from mediocre, narrow ruts to positions of greater prestige and wider influence. This new method is so delightfully simple and easy that by spending 20 minutes a day in the privacy of your own home, you cannot fail to

make rapid progress. How you can use this method, how you can

banish stage fright, selfconsciousness and bashfulness, quickly shaping yourself into an outstanding influential speaker, is told in an interesting book, How to Work Wonders with Words. Not only men

who have made millions, but thousands of others have sent for this book and highly praise it. You can receive a copy absolutely free by simply mailing the coupon below. Act now to discover your priceless "hidden knack"-the natural gift within you. Fill out and mail the coupon at once.

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D.D.D. The Healing



Another and a brilliant recruit from the stage to the screaming screen is Jeanne Eagels, the original Sadie Thompson in "Rain." She is permitting Monta Bell to read her an outline of the action of a talkie he is to direct

Don't Give It All to Broadway

(Continued from page 35)

Lloyds and the Clara Bows and all the other picture people whom they have learned to know and love. If the producers thrust the movie players aside and try to substitute new faces, they will have to find new fans as well

Carl Laemmle, that veteran of the inhe for one is going to move slowly in making radical changes in his casts. "Box office means something." he says. "The fans won't take anything or anyone they don't want. You can't make box office attractions are substituted in the says. tions overnight. And what is more, a good mixer-the man at the voice controlsregulate his levers in such a way that almost

any voice can be made pleasing to listen to."
Every stage player has had to learn how to talk. But every screen aspirant cannot learn how to photograph well. Millions are being spent in a frantic building of sound-proof stages in Hollywood at this moment. It would cost comparatively little to give the present players a few lessons in voice handling, inflection and tone control. Will they be willing to learn these things? They must, or fall by the wayside. Very few of the younger screen favorites have had stage experience: Anita Page, Alice White, Buddy Rogers, Janet Gaynor, Charlie Farrell, Dolores Costello, Sue Carol. They have come to the screen from college classrooms and debutante parties. Their success is very precious to them. They will work, study, practise scales, do anything to keep their places in the Kleigs. Give them a chance

THE TREK FROM BROADWAY

W E protest. This morning we received notice that Vilma Banky has as her new leading man, Robert Montgomery, chosen from fifty New York stage stars instead of from a hundred Hollywood posstead of from a fundred infolyood pos-sibilities. Elinor Griffith, Broadway fav-orite, arrives to play the leading feminine rôle in United Artist's "Nightstick." Opposite her is Chester Morris, another importation from the footlights. Two more stage newcomers are in the cast, Regis Toomy and Harry Stubbs. From Metro we

learn that Raymond Hackett, hero of "The Trial of Mary Dugan," will play the same rôle in the talkie version. Mary Dolan, same role in the talkie version, Mary Dolan, a New York actress, is being taught screen acting at the same studio, a studio which already has such promising material as Gwen Lee, Dorothy Sebastian, Joan Crawford, Anita Page and Josephine Dunn to choose from when there is a pretty gil role.

Famous Players has annexed Ruth

Famous Players has annexed Ruth Chatterton, John Cromwell, Maurice Chev-alier, all stage stars. In their Long Island studio they have Cantor, Ann Forrest, the Mary Brothers and studio they have Cantor, Ann Forrest, the Marx Brothers and many other Broadway players working on three talkie features. Fox has brought out Margaret Churchill of the Theatre Guild, Helen Twelvetrees and Charles Eaton. In a recent picture, "The Charles Eaton. In a recent picture, "The one of the Charles Eaton and the Charles Eaton and the Charles Eaton and the Parket State of the Charles Eaton and the Parket State of the Charles Eaton and the Charles and the Charles of the Charles up in the movies and has an excellent voice. Universal has signed Paul Whiteman. And the end is not yet.
We protest. Not because we wish to seem

inhospitable to these visitors from the footlights; not because we are afraid that they might not succeed on the screen; but because we feel that we have enough talent. within the industry now to fill all the nee of the talkies, because we know that the fans do not want to lose their film friends,

failings; we haven't watched them grow Irom gawky youngsters into lamous stars, we don't know any interesting gossip about them; they haven't confided their private joys and griefs to us, shown us their new cars and Italian villas and babies, clasped our hands and wept on our shoulder. They're not our own. And we should be a poor friend if we wouldn't stand up for our



In America only a few months, and already a cowchap: John Loder, the British screen actor, as he appears in his first Hollywood movie, "Sunset Pass"

The Answer Man

(Continued from page 119)

DIANNE—The weather here in New York is just great. Lars Hanson and Marcelline Day had the leads in "Captain Salvation." Marceline also played opposite Ramon Novarro in "The Road to Romance." Ramon's real name is Samaniegos. Write Charles Farrell at the Fox Studios, 1401 No. Western Ave., Los Angeles, Cal. Always glad to heaf from you.

GIPSY M. J.—You bet I can supply you with a photo of Cullen Landia. Cullen was been in Nashville. Tenn. July 29, 1895. He is five feet six inches tall, weighs 145 pounds, and has curly brown hair, and deep blue cyes. Married to Loca Hearne. Motion picture men have some tough assignments to handle, and if you don't think they have. Handle, and if you don't think they have, that matter, a Chinaman with a queue. Hard Lloyd has a sequence in his new picture, his first of the sound era, which called for a Chinaman with an old-fashioned queue. His name is Wang Lee, he is sixty-free years old. He was found in San France years old. He was found in San France.

BUDDY ROGERS FAN.—Buddy will always be a favorite. His next picture will be "Close Harmony," Paramount Studios, S451 Marathon St., Hollywood, Cal. He start will be "Close Harmony," Paramount Studios, S451 Marathon St., Hollywood, Cal. He sity of Kansas where he studied for three years. He was one of the fortunate applicants to the Paramount School of acting and after a preliminary groundwork in the mechanics of acting and make-up, Rogers with "Fascinating youth." He has not had any theatrical experience other than a few amateur school plays. He is fond of outdoor

We Wonder How Wise An Apple He Was

Maybe the boy who first came forward with the idea of letting well enough alone was a wise apple.

But we wonder about it seriously.

We wonder what might have happened if everyone who ever heard that advice had taken it.

For if people had been willing always to let well enough alone, we'd still be sending letters across the continent by pony express.

We'd still be depending for our thrills upon looking at pictures of Vesuvius through the hand stereopticon.

We'd still be getting our music from the old prickly-pear music-box roll.

For those things, in their way, were well enough.

But if everybody had been content to let things rest that way, we'd have no air mail, no movies, no victrolas, no radios.

In short, we'd have a lot less things to make life as pleasant as it is.

And in particular, we wouldn't have a fan magazine of the sort that MOTION PICTURE is.

For MOTION PICTURE is built upon the premise that well enough isn't enough.

Its idea is that if every issue isn't better than the preceding, then the quality of the magazine isn't up to the proper standard.

Every successive number has got to have more news, newer news, newer viewpoints, newer ideas, fresher and more interesting illustrations than the one before.

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Back from Hawaii with a broad smile comes Al Jolson. He has returned from his honeymoon to tear apart another single

sports and is six feet tall, has brown eyes and black hair.

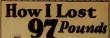
BAB H.—David Lee is not the son of Lila Lee. Lila is married to James Kirkwood and they have a son James J. Lila is playand they have a son James J. Lila is playticed by the son the son of the son of the Tucker. Write them at Warner Brothers Studios. 5482 Sunset Blud, Hollywood, Cal. Norma Shearer was born in Canada, Aug. 10, 1904. Richard Arlen, Charlottsville, Va., about thirty years ago. Al Jolson's next picture will be "Mammy."

RETER, PETER.—What is a college student's favorite book? I believe it's a checkbook. Billie Dove has brown hair and eyes. Married to Irvin Willat. Her real name is Lillian Bohny. Malcolm Mac-Gregor, black hair and brown eyes. Married and has one daughter. Janet Gaynor, red blonde hair, single, real name Lucille Le Sueur. Your letter was too late for the January or February issues.

PAULYNE.—The Paramount Studios here in the East are located at 6th and Pierce Aves., Astoria, L. I., but visitors are not welcome. This, if permitted, would naturally disturb the players. John Gilbert and Mary Nolan have the leads in "Thirst," Metro-Goldwyn Studios, Culver City, Cal.

BGBBIE N.—Your letter will reach Marion Davies and Norma Shearer at the Metro-Goldwyn-Mayer Studios, Culver City, Cal. Lois Moran was born March 1, 1907. Claire Windsor, April 14, 1897. Richard Dix, July 18, 1894. Rod Laflocque, Nov. 30, 1896. Leatrice Joy is not married. Corime Griffith's husband is Walter Morosco, Write Corime at the First National Studios, Burbank, Cal.

V. AND R.—Charles Ray has been playing on the stage. He was born May 15, 1891 and is married to Clara Grant. Write the Wallace Reid Memorial Club, Ray E.





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Harris, 3625 R Street N.W., Washington, D. C., for a photo of Wallace Reid, Mary Brinn was been Feb. 17, 1998, has dark brown hair and dark blue eyes, Send that note to the Paramount Studies, 3451 Marnthun St., Hollywood, Cal. More failures have been made by frowns—more successes are won by the narrow margin of a smile.

twenty-five years ago. Playing in "Co-quette," starring Mary Pickford. Mary Brian, Feb. 17, 1908, single and her latest production is "Someone to Love." David

MARY BUD.—Francis X. Bushman, Jr. is playing in "The Jazz Age," F.B.O Studios, 780 Gower St., Hollywood, Cal. Gladys McConnell was Mrs. Trevor in "The Per-fect Crime." It was only a dream. Write live Brook at the Paramount Studios, 5451 Marathon St., Hollywood, Cal. Fred Thomson died Christmas Eve. He was a great favorite. Barry Norton's next pic-ture will be "The Command to Love," Fox Studios, 1401 No. Western Ave., Los Angeles, Cal.

DORIS HALDEMAN.—Haven't the casts you mentioned. Gary Cooper and Eather Ration are supporting Emil January Cooper and Eather Ration are supporting Emil January Cooper and the Cooper and the Devil." Colleen Moore's "That's a Good Gril" to "Why Be Good?" Suc Carol and Nick Stuart are playing in "Grifs Gone Wild," Angeles, Cal. 1401 No. Western Ave., Los

MISS NO-NAME.—You forgot to give me your name. Roland Drew Warner Baxter and Dolores Del Rio had the leads in "Ramona." Your letter will reach Bebe Daniels at the Paramount Studios, 5451 Marathon St., Hollywood. George O'Brien, Marceline Day and Farrell McDonald are



One star in support of another: Blanche LeClair holds Raquel Torres as high on her shoulders as the fans do in their estimation



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women she has said, "I'll give the dangerous power women she has said, "I'll give the dangerous power Vyou Rosco that that is a nature's plan—though, you may never have thought of it in just this way. Instead you have been puraled. You have seen age looks—some that you may have considered homely. You have seen women with poor figures age looks—some that you may have considered homely, You have heard of "sex papes," you have heard of "sex papes," you have heard of "sex papes," which is not to be a seen women of refinement cast into the shadow by coarser women, You have heard of "sex papes," with inevidable failure. Pave the main relience—with inevidable failure. Pave howen some dangerously fascinating woman as a friend—known that she was willing to give you the secrets. Bal see outd wid. For Nature, most elevery, it has made of the property of the pro

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admittedly the most effective in the world—used by secores of tousand of women. But more than beauty in absolutely research, But more than beauty in absolutely research, and the second period Find Out Free of All Cost or Obligation. So mar

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Kathryn Crawford, in the act of remov ing an apple from the place where it had been so comfortable, is quite a picker. But not nearly so good a one as the studio that discovered her

PINKY,—Charles Delaney was born Aug. 9, 1900. He is five feet ten and a half, weighs 162 pounds, and has black hair and dark brown eyes. His latest picture is "The Faker," write him at the Columbia Studios, 1408 Gower St., Hollywood, Cal. Josephine Dunn is not married. At least not right now, Camilla Horn and Robert Americans are alwains in "The Lady from Armstrong are playing in "The Lady from

MARY BUD.—Irene Rich is the young lady you are referring to in "The Perfect

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The Peke of perfection, the pedigreed pup, Wowxzym—which is Chinese for Wow—on display in the arms of Mildred Davis Lloyd for the benefit of her mother, a visitor recently at Harold's home

Letters to the Editor

Lauding the Movies!

MOTION PICTURE I wish to express my

I have been a move tail ever state. From a read, and in not one instance have my opinions of it been changed. I have spent a large share of my earnings at the local movie house and I have never regretted it. Why? Because I have always found that the partures are educational and carry events that are true to life. And now that I have grown into the age where I must shift for myself I find that the movies are inspirational. Time and again discouragement has met me face to face and I have found that the movie is the best medicine obtainable.

movies. And I'll wager that many a for-ciprer has become accustomed to the American ways of living mainly through the movies. I, like thousands of other Americans, have made up my mind to be an asset to my country. Ask me, "How'd you get that way?" and I'll answer, "By spending my money for worthwhile movies instead of health-wrecking chocolates."

I cannot bring this letter to a close with-Its comment on the pictures released is worth its weight in gold and the interviews presented cannot be beat. Keep it up.

Praise from the Young

very interesting story. She said that one of her friends was disheartened over her daughter because she never took any interest in her appearance at all, and of course she had very few friends. Her daughter had never liked the movies

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grown-ups .- Mattie Lamkin.



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Page 79



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Timing the Talk!

CEDAR RAPIDS, IOWA .-- Now at last that we've got the movies talking (whoops! mit a possible way of making the infant talkies even more attractive than they are,

These talking sequences are fine; let's hope that every picture will be crowded with them before long. Yes, they are fine, but there are less desirable things in the talkies which I should think could be im-

For instance, those who saw Richard Dix's "Warming Up" knew all the way through that all the "noise"—for in Dix's picture it was merely noise-was made in the studio and not on the set at the same time the picture was being filmed.

There's the keynote of the whole thing. In the movies the producers key us up to believe that it's all real and in the talking sequences it is real but in many instances the words, presumably spoken by the actor, will drift through the amplifiers long after the picture of the speaking person is flashed off. It is to this that I object

Surely our fine movies and our promising talkies aren't to be ruined by this false synchronizing? Let's have the big fellows give a look at this. Robert Downing.

Bravo, Norma

PRAGUE, CZECHOSLOVAKIA. - AIlow me to send to your much admired magazine the following little article. I beg of you to print it in the "MOTION PICTURE." not only astonish, but also grieve me. I would be glad to think that they reflect only your correspondent's individual opin-ion, but not the "MOTION PICTURE" point of view. The sympathetic American people who have created the unique Hollywood artists, the more so such a splendid artist as N. Talmadge, who judging by her latest productions (The Dove, Camille, Kiki) has excessively developed during these two last years. At the present moment Hollywood is invaded by new cino-stars, stars whose artistic future is often problematic. We, Russians, have a high artistic standard and only does she excell in dramatic parts, but she is also charming in comedies, for exmasterpiece of it. I believe that no other cino-star could obtain such brilliant re-sults. By the by, "Camille," is Holly-wood's and Mr. Niblo's best production It is to be hoped, that the "United Artists" umque artist and that she will other ap-pear at the screen in the best parts and the best films. This is the opinion of my com-patriots and also of the Czechoslovakian society who are deeply impressed by N.

Hoping, dear sirs, that you will have the miability to insert my letter in your MOTION PICTURE," believe me.—E. Hofeld,



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forget all about matching your skin and select shades to match your costume



of this beautiful new fashion ... or this beautiful new fashion ... or long to harmonize with your every costume. The charm of it ... the individuality ... and the difference that must exist when all rouge shades mustch your skin —match automatically, without your giving a thought to it. Well you know that usual attought to it. Well you know that usual rought of the work of t

Now what has happened? ... how can you vary the old idea ... and select rouge shades to match costume, not one shade to match your skin? Just this: Princess Pat Rouge does not blot out the skin. The natural color is caused by the blood showing through the kin-because the skin is transparent princes. The Rouge is sympathetic to skin items. Thus whatever color your skin shows—and everyone has some color—is retained when you use Princess Pat Rouge. To this natural color, Princess Pat add: Thus the beautiful tints imported by Princess Pat Rouge. Compare usual rouge, and you will notice that it seems to be placed upon the skin. The difference is really starting.

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Volume XXXVII, No. 3

April, 1929

Features in This Issue Cover Portrait of Colleen Moore by Marland Stone, especially created by Russell Ball

Starring Aimee Semple McPherson Ruth Biery The Priestess 15 Going in for Talkies; Will She Some Day Tell Her Love-Life! Ruth	28
Just One Big Family Walter Ramsey Who's Whose Relative In Hollywood; And If So, How Often! Walter Ramsey	31
This Heartbreak Business. Herbert Cruickshank The Case of Eva von Berne is a Sad But Not a Solitary Instance of Useless Cruelty	33
The Flesh and Blood Racket. Dorothy Manners Vanity Drives Hollywood To Suffer The Horrors of the Surgeon's Knife Dorothy Manners	34
Four-Footed Millionaires	
The Man Who Played Christ	42
The Love-Life Story of Mary Nolan	44
Has He Really Suffered?	
Life and Times of a Honey	50
Earning Their Ant Eggs. Helen Louise Walker Hollywood's Human Goldfish Must Either Swim Pretty or Go Hungty Helen Louise Walker	52
A Broken Set of Gishes. Beatrice Wilson For The First Time, Dorothy and Lillian And Their Mother Go In Different Paths	55
Learn Sex Appeal At Home Joan Darby Brings Big Returns Easily Mastered Let Dorothy Mackaill Tell You How Joan Darby	59
Your Neighbor Says Walter Ramsey Date Owen, of Kalamazoo, Michigan, Was Astonished to Find Street Cars in Hollywood; He Was Astonished at Several Other Sights, Too	64
If I Were A Man. Mary Standish Baclanova Would Be Burly, Early and Appreciative of Women's Clothes	67
—A Woman. Bill Powell Would Go Easy On Baby Talk and Heavy On Home-Making	67
Shopping With Gloria Lloyd	68
Bringing Out Father. Grace Kingsley Hollywood's Family Albums Now Include Pictures of Pop	70
It's A Greet Game	
A Mediæval Modern	78
Junior Coghlan Has Broken Up Many Homes	

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FIFTEEN DOLLAR LETTER Fans, To the Rescue

MONTREAL, CANADA-I sincerely think that it is my duty, as a movie fan, also in the interest of the "movie stars," to come to their rescue, concerning the state of affairs that's taking place, as regards the arians that's taking place, as regards the actors and actresses who are leaving Broadway or the legitimate stage and flocking to the "Film Colony," Hollywood, to enter the "movies," This, I am sure, will be threatening most of our "movie stars," also those who are on the way to stardom, and crowding out the thousands of extras who are patiently waiting for a break that will prevent them from starving to death. I think that it is about time something should be done in this matter. I really can't understand why there aren't more fans writing on this subject and coming forward in their defence. For years the "movie stars" have given their utmost devotion in providing the public with the best of entertainment, and I fail to comprehend why the public are hesitating in send-ing their views in their defence. The producers should also take notice. It is only through co-operation with the public that they will ever achieve the greatest of success, also think of the effect it will have on them financially. And now it's up to the public to awake to the fact and do their share by coming forward to assist their "beloved stars" in recompense for what they have contributed to our life's enjoyment—the greatest of all entertainments, "the movies."

Arthur E. Rivers.

TEN DOLLAR LETTER

A Few Wise Words!

TON, D. C.

The cinema progresses with such rapidity that one grows dizzy watching its flight toward the movie mil-lennium. The beauty of the settings, the perfection of mod-

need generous experiment before they can silent drama running in harmonious accord with the clear strains of a real symphony orchestra. May such entertainment never

Nevertheless, speaking pictures have a wondrous future. Considering the fact that a little over two years ago they were prac-tically unknown to the public, their swift advance has been remarkable.

What a pity they did not arrive sooner! It would have been a great privilege to have heard—and still hear—the voice of the be-loved Valentino, or the charming Wallace

Yes, the movies keep pace with science and invention. Perfection will be ever out of reach, of course, but good times, and sur-prises always will await us who love the cinema. Marion Vickers.

FIVE DOLLAR LETTER Voices of the World!

NEW YORK CITY—There has been, during the past six months, much discussion, both for and against the talking films. While I do not wish to enter here into the various points of discussion, I wish to say that I have been able to hear King George of England and King Alphonso of Spain in interesting addresses, as well as many other important perspasses.

interesting address, as well as many Joune important personages.

This is something that the silent dama, which I have intensely followed since the very beginning, has been unable of the control of the fortile of the personal pe

years as has been done dur-

year. In preserving the voice of the

Back! BLOOM-FIELD, N. J. —I have just had an oppor-(Continued on page 8)

way, New York City

Prizes for Best Letters

Each month MOTION PICTURE will award cash prizes for the three best letters published. Fifteen dollars will be paid for the best letter, ten dollars for the second best, and five dollars for the third. If more than one letter is

considered of equal merit, the full amount

considered of equal merit, the full amount of the prize will go to each writer.
So, if you've been entertaining any ideas about the movies and the stars, confine yourself to about 200 words or less, and let's know what's on your mind. Anonymous communications will not be considered and no letters will be re-considered and no letters will be re-detected. We will use initials if requested. Address: Laurence Reid. Editor, Morrow Pictrus, Paramount Building, 1501 Broadway, New York City.

WASHING -

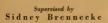




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FRENCH LOVE DROPS

Mercolized Wax Keeps Skin Young

Letters to the Editor

tunity to see your issue for this month, and I feel like your reader, "H. March Dempsey, of Johnstown, Pa." There is also an "urge" within me to write what I think of Bill Hart.

not seen Mr. Hart in so long a time, and I do hope that we soon will have the pleasure do hope that we soon will have the pleasure of looking upon his face in some good pictures. Pictures worthy of him—for there is surely a vital need for his good, clean pictures. Long may he live, for his pictures were always filled with rugged strength and beauty.

M. E. Russell.

Pass Up the Pie!

NEWARK, OHIO-A few years ago we were told that the screen was getting away from slap-stick. Harold Lloyd, Buster Keaton, Douglas MacLean, and a few others were making an earnest effort to rid the world of custard pies. The motion picture audience no longer cared for slap-stick.

audience no longer cared for slap-stick.

Now we seem to be getting back in the same old mire again. To be sure, the longer comedies are rid of it. Lloyd, Keaton, comedies are rid of it. Lloyd, Keaton, which is not to slap-stick methods at any time. But—how often do these comedians appear? Lloyd, once a year, perhaps less; Keaton, about three times a year; Hines, perhaps more often than the rest, but even he has loot his contract. MacLean I have not seen.

lost his contract. MacLean I have not seen for more than twelve months.

However, as I have said, it is not in the longer productions that we find slap-stick. It is in the short two-reel pictures that we find the mud-throwing, pie-hurling, pants-

ripping demons.

Certainly there was enough mud-throwcertainly there was enough mud-inrov-ing in the recent presidential campaign without having to watch it in the movies. Just yesterday I saw those two superb clowns, Laurel and Hardy, in another of their uproariously funny comedies. The mere sight of Laurel's dumb face is enough

mere sight of Laurel's dumb face is enough to throw one into convulsions. He is so ridiculously stupid. Thru the first reel and half of the second, the laughs were frequent. Then came the dirty work. Mud splattered the face of one actor. More mud followed. Always it is the same. The first reel or so of the comedy is superbly funny, the rest is digustingly slap-stick. One of the funniest condicies I have ever seen was "Do Detec-toring the condition of the condition of the comedies of the comedies of the comedies of the condition of the conditio

tives Think?" featuring Laurel and Hardy It did not resort to slap-stick. Another, the name of which, I do not recall, showed Laurel in kilts. The situations were old, but with Laurel they were extremely funny.

but with Laurel they were extremely funny. Laurel's dumb expressions will make any situation ineffably funny—except slap-stick. Let's ban slap-stick. Really it is quite unnecessary. The children laugh at the antics of Lloyd, Keaton, and the rest. These actors have proved that slap-stick is un-necessary. Laurel and Hardy have shown necessary. Laurer and that they do not need it. Robert Schreffler.

Give Him a Hand!

VISALIA, KY .- It was like old times to read an interview with Sessue Hayakawa

read an interview with Jessue Hayakawa as the subject. Interviews with Hayakawa used to be so inspiring and instructive. He always had something intelligent to say. When I was a very young girl, I used to ponder and dream over his deep and mystic reflections on life. I am sorry he found heartache in America and hope he finds recompense for it all.

They're Like Sheep!

They're Like Sheep!

SCRANTON, PENNA—Cashing in on the public's taste seems to be prime factor with movie producers. From my observations gleaned in seeing photoplays and reading newspapers, it came to me that all the producers cared for was to cash in on the public's taste. If the public liked a certain film, then every movie producer starts condifferent clothes. Vieing with seel of the different clothes. Vieing with seel of the they work fast. Result: a badly made picture. Why some of the "quickies" are better than some "flavish productions."

I'd praise the company that tried to be

ter than some "lavish productions."
I'd praise the company that tried to be original. Really, the public doesn't like to get a flock of pictures on one subject, then again a different bunch. We want VARIETY!
"Wings" started the rush on airplane stories; "Underworld," the crook stories, and ad injurium. If only the producers would get wise and get out of the rut.

Addle Carter.

Stop, Where You Are!

Information has been asked by Helen

Malcech and Annita Arcadia on how to enter the movies, and by Betty Wysong on how to become a movie critic, in this department; for their benefit and that of others who may have the same desires, we reply that we cannot give any advice other than to urge them most strenuously to stay at home. Hollywood is at present filled than to urge them most strenuously to stay at home. Hollywood is at present filled with more trained extras than can possibly find work. Opportunities for critical movie review work are also very few and far between, and this work requires much edi-torial training.

Latin Uplift

CHIHUAHUA, MEXICO:—Always I have wished for the opportunity to tell the America, and your department provides the I have lived in the Latin country nearly

But the American movies have changed, or at least, modified these absurd notions. They see we, too, have our ideas, and that they are of the highest order, even if we

The other good office the movies do are the lessons of kindness and consideration to our dumb four-footed friends which they

So the influence of the flow and the spect, is very great.

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By MARION MARTONE

Baclanova, Olga—playing in The Woman Who Needed Killing—Paramount Studios, 5451 Mar-athon St., Hollywood, Cal. non St., Hollywood, Cal.

Bancroft, George—playing in The Wolf of Wall

reet—Paramount Studios, 5451 Marathon St.,

al. Bellamy, Madge—playing in Fugitives—Fox Stu os, 1401 No. Western Ave., Hollywood, Cal.

Boles, John — playing in the treatment of the most studies, \$842 Sunset Blvd, Hollywood, Cal. Bow, Clara—playing in The Wild Party—Party—Bout Studies, \$451 Marsthon St., Hollywood, C. Boyd, William—playing in The Flying Food Bernt, Evelyn—playing in Darkented Rooms aramount Studies, \$451 Marathon Street, Hol

ood, Cat. Brian, Mary—playing in The Man I Love—Para-lount Studios, 5451 Marathon St., Hollywood, Cal Bronson, Betty—playing in One Stolen Night— Varner Bros. Studios, 3842 Sunset Blvd., Holly-

oliywod, Cal.

Brown, Johnny Mack—playing in Copuette—
(cleford-Fairbanks Studios, Hollywood, Cal.

Busch, Mae—playing in Althi—United Artists

dudios, 1041 No. Formosa Ave. Hollywood, Cal.

Byron, Watter—playing in Ouen Kelly—United

trists Studios, 1041 No. Formosa Ave. Hollywood.

Carol, Sue—playing in *The Exalted Flapper*—For Studios, 1401 No.Western Ave., Hollywood, Cal Carroll, Namey—playing in *Close Harmony*—paramount Studios, 5451 Marathon St., Hollywood

Chaplin, Charles-playing in City Lights-

Collyer, June—playing in Empty Arms—Fox udios, 1401 No. Western Ave., Hollywood, Cal. Colman, Ronald—playing in Bulldog Drummond Samuel Goldwyn Productions, 7212 Santa Monica

Damita, Lili-playing in The Bridge of San Luis Rey-Metro-Goldwyn-Mayer Studios, Culver

al.

Dove, Billie—playing in The Man and the Mome
First National Studios, Burbank, Cal. First National Studios, Burbank, Cal.

Drew, Roland—playing in Esangeline—United
thists Studios, 1041 No. Formosa Ave., Hollywood

Ellis, Dione-recently completed Leathernecks
Pathé Studios, Culver City, Cal.

Pairbanks, Douglas—playing in The Iron Mask— Pickford-Fairbanks Studios, Hollywood, Cal, Fairbanks, Douglas, Jr.—playing in Our Moder, Maiden—Metro-Goldwyn-Mayer Studios, Culve ity, Cal.

Farrell, Charles—playing in The Lucky Star—Forudios, 1401 No. Western Ave., Hollywood, Cal.

Fazenda, Louis—playing in The House of Hor Fazenda, Louis—playing in The House of Hor Forz—First National Studios, Burbank, Cal. Almon. meie—Warner Bros. Studios, 3842 Sunset Bivd.

tudios, 1401 No. Western Äve., Hollywood, Griffith, Corinne—playing in Prisoners-lational Studios, Burbank, Cal.

(Continued on page 12)



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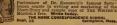


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In the Starry Kingdom

Haines, William—playing in The Gob—Metro-Goldwyn-Mayer Studios, Culver City, Cal. ... Hollywood, Cal. Hamilton, Neil—playing in The Woman Who feeled Killing—Paramount Studios, 5451 Mara-ion St., Hollywood, Cal. ceded Killing Transcound on St., Hollywood, Cal. Haver, Phyllis—recently completed The Office candal—Pathé Studios, Culver City, Cal. Hersholt, Jean—playing in The Younger Genera-on—Columbia Pictures Corp., 1408 Gower St.,

follywood, Cal.
Hoft, Jack—playing in Sunset Pass—Paramount
kudios, 545t Marathon St., Hollywood, Cal.
Horn, Camilla—recently completed Eternal Love
-United Artists Studios, 1041 No. Formosa Ave,
follywood, Cal.
Hyams, Lella—playing in Spite Marriage—
detro-Goldwyn-Mayer Studios, Culver City, Cal.

Jannings, Emil—playing in [Betroyal—Paramount Studios, 5451 Marathon St., Hollywood, Cal. Jolson, Al—recently completed The Singing Pool—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood,

Keaton, Buster-playing in Spite Marriage-Metro-Goldwyn-Mayer Studios, Culver City, Cai. Kent, Barbara—recently completed The Shake-down—Universal Studios, Universal City, Cal. Kenyon, Doris—playing in Dark Sirects—First National Studios, Burbank, Cal.

Lake, Arthur—playing in Campus Kisses—UniL versal Studios, Universal City, Ca.
L Hamied Lady
—Universal Studios, Universal City, Cal.
LaRocque, Rod—playing in Our Modern Meiden
—Metro-Goldwyn-Mayer Studios, Culver City, Cal.
Loff, Jeanette—recently completed Armapolis—
Pathé Studios, Culver City, Cal.

Pathé Studios, Culver City, Cal.

Logan, Jacqueline—recently completed The Faker

—Columbia Pictures Corp., 1408 Gower St., Hollyood, Cal.

Lombard, Carol—playing in High Voltage—
athé Studios, Culver City, Cal.

Lorraine, Louise—recently with the Pinel
Lorraine, Louise—recently with the Pinel
Love, Beasle—playing in White Collars—Metrooldwyn-Mayer Studios, Culver City, Cal.

Lowe, Edmund—playing in Thru Different Eyes
Fox Studios, Lyato No. Western Ave., Hollywood,

Cal.

Loy, Myrna—playing in The Squall—First National Studios, Burbank, Cal.

Luden, Jack—playing in Innocents of Paris—Paramount Studios, 5457 Marathon St., Hollywood, Lytell, Bert—recently completed The Lone Wolf's Daughter—Columbia Pictures Corp., 1408 Gower St., Hollywood, Cal.

MacDonald, Farrell—playing in A Son of Anak— Fox Studios, 1401 No. Western Ave., Holly-

cod. Cal.

Mackaill, Dorothy—playing in Children of the
New Tire Xiational Studios, Burbank, Cal. Ridden
Tire Xiational Studios, Burbank, Cal. Ridden
Tire Xiational Studios, Burbank, Cal.

McAwoy, May—playing in No Defense—Warner
McAwoy, May—playing in No Defense—Warner
McCoy, Tim—recently completed the Defen Law
McCoy, Tim—recently completed the Defen Law
Metro-Goldwyn-Mayer Studios, Culwer City, Cal.
Meighan, Thomas—playing in The Argyle Case
Walner Bros. Studios, 542 Samets Blidd, HollyWarner Bros. Studios, 542 Samets Blidd, HollyWarner Bros. Studios, 542 Samets Blidd, HollyMarner Bros. Studios, 542 Samets Blidd, HollyMarner Bros. Studios, 542 Samets Blidd, HollyMarner Bros. Studios, 542 Samets Blidd, HollySamethia Samethia S

Menjou, Adolphe—playing in Marquis Preferred Paramount Studios, 5451 Marathon St., Holly-

"Farmionis Studios, 5431 Marathon St., Testiye Mis. Tom-palying in The Dack Ranck—Fib Studios, 740 Cower St., Hollywood, Call. Moore, Gollegen - Scott St., 1980 Cower St., Hollywood, Call. Moore, Oven-recently completed Stoke Low-Moore, Oven-recently completed Stoke Low-Moore, Oven-palying in Orders—Fox Studios, 1407 No. Western Ave., Hollywood, Call. 1997 Carl Far Fox Bandon, Los Studios, 1407 No. Western Ave., Hollywood, Call. 1997 Ca

Nagel, Conrad—recently completed Red Wine—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Nixon, Marian-recently completed The Red cord-FBO Studios, 780 Gower St., Hollywood,

Nolan, Mary—recently completed Desert Nights Metro-Goldwyn-Mayer Studios, Culvier City, Cal. Metro-Gondwyn-Mayer Studios, Culvier City, Cal. Metroron, Barry—playing in The Command to Lose Peramount Studios, 543: Marathon St., Holly-

ood, Cal. Novarro, Ramon—playing in *The Pagon*— etro-Goldwyn-Mayer Studios, Culver City, Cal. Nugent, Eddie—playing in *Our Modern Maiden*— etro-Goldwyn-Mayer Studios, Culver City, Cal.

O'Brien, George—playing in A Son of Anak—Fox Studios, 1401 No. Western Ave., Hollywood, Cal. O'Neil, Sally—playing in Broadway Fevr— Tidan-y-stahl Prod., 4516 Sunset Blvd., Hollywood, Cal. Olmstead, Gertrude—recently completed The .one Wolf's Daughter—Columbia Pictures Corp., 1408 Gower St., Hollywood, Cal.

Page, Anita-playing in Our Modern Maiden-Metro-Goldwyn-Mayer Studios, Culver City,

Cal. Philbin, Mary—recently completed Port of Dream—Universal Studios, Universal City, Ca. Studios, Universal City, Ca. Studios, 1901 No. Western & New, Hollywood, Cal. Pickford, Mary—playing in Coquette—Pickford-Fairbanks Studios, Hollywood, Cal.
Powell, William—playing in Darkened Roma-Paramount Studios, 5451 Marathon St., Hollywood, Prevost, Marie—recently completed Sideshow— olumbia Pictures Corp., 1408 Gower St., Holly-pringle, 411. wood, Cal.

Pringle, Aileen—recently completed Dream of
Low—Metro-Goldwyn-Mayer Studios, Culver City.
Cal.

Quillan, Eddie—playing in Listen, Baby—Pathé Studios, Culver City, Cal.

A alston, Esther—playing in Betrayal—Paramount Studios, 5451 Marathon St., Hollywood, Cal. Revier, Dorothy—playing in Scarchead—Fox Stu-dios, 1401 No. Western Ave., Hollywood, Cal. Rogers, Charles (Buddy)—playing in Close Har-mony—Paramount Studios, 5451 Marathon St.,

Schildkraut, Joseph—playing in A Bargain in the Kremlin—Universal Studios, Universal City, Cal. Sebastian, Dorothy—recently completed The Rainbow—Tiffany-Stahl Studio, 4316 Sunset Blvd., Shearer, Norma—playing in The Trial of Mary ugan—Metro-Goldwyn-Mayer Studios, Culver Dagas Metro-Goldwyn-Mayer Studios, Culver Sille, Milton-playing in Dark Streets—First National Studios, Burbank, Cali, "All Milton Metros Association of the Company of the

Talmadge, Norma—recently completed The Woman Disputed—United Artists Studios, 1041 Woman Disputed—United Artists Studios, 1041 O., Formosa Ave., Hollywood, Cal. Taylor, Estelle—playing in Where East Is East— letro-Goldwyn-Mayer Studios, Culver City, Cal. Terry, Alice—playing in The Three Passions— inited Artists Studios, 1041 No. Formosa Ave., Torres, Raquel—playing in The Bridge of San Luis
zy—Metro-Goldwyn-Mayer Studios, Culver City, Cal.
Tyon, Glenn—recently completed Broadway—
Universal Studios, Universal City, Cal.
Twelvetrees, Helen—playing in Nobody's Children—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Hollywood, Cal. Vaughn, Alberta—playing in Noisy Neighbors—Pathé Studios, Culver City, Cal.
Velex, Lupe—playing in Where East Is East—Metro-Goldwyn-Mayer Studios, Culver City, Cal.
Vidor, Florence—recently completed Tong War—Paramount Studios, 5451 Marathon St., Hollywood,

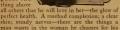
White, Alice—playing in Broadway Babies—First
Wilson, Lois—playing in Opera Airon,—Culum
Wilson, Lois—playing in Opera Airon,—Culum
Windsor, Claire—playing in Life—Tiffany-Stabl
Studio, 4316 Sunset Blvd. Hollywood, Cal.
Wray, Fay—playing in Black Eagles—Paramount
Studio, 4316 Marathon St., Hollywood, Cal.



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BUYING estates in Hollywood is as easy as building castles in Spain. Colleen Moore and John McCornick are the latest homesteaders out there. They have purchased an uncompleted Spanish residence which will be fitted up with all sorts of necessities such as a miniature wired theater, a swimming pool, tennis courts, Turkish baths, barbecue nits, and lovely formal and baths, barbecue pits, and lovely formal and

"THE Gold Rush" started a rush in the direction of the very young and very comely Georgia Hale, comes a rumor from over the hills and far away.

And the Hollywood rumor suggests that a new Mrs. Charles Chaplin the Montmarte.

HARK! hark! the dogs do bark-that is, Rin-Tin-Tin does now that sound pictures have invaded his happy kennels. He will be heard as well as seen in his pictures hereafter.

SHAKING just onaturally got to be a habit with Gilda Gray. Now she has forsaken the name of Mrs Gil Boag and has brand-new divorce papers to prove it.

East so long



A cameraman's favorite photograph: of all the scenes the lens has ever seen, Peverel Marley likes this one of his leaving the church in Beverly Hills with his bride, Lina

EVERY once in a while someone cele-brates a birthday. Carl Laemmle out at Beverly Hills, saw ole man Time mark

PARIS may advance the styles, but Greta Garbo sets the pace in salaries according to French news reports. The fair Greta de-manded one thousand a day to show Parisiennes how love is loved on the screen.

"I FAW Down, Go Boom" is the title of another screen romance. Helen Gibson and Hoot Gibson have

reached a parting of the state high-ways and have de-toured via the di-

SHE knocked, and then she went in-that's the story of Joan, the young-est of Richard Bennett's Daugh-ters. Little Miss spent several sea sons trying to crash the door of Opporthe leading femi-nine rôle opposite Ronald Colman in "Bull Dog Drum-mond."

IT'S tea to-day two of the world's most famous pairs of honeymooners. Richard Barthelmess and his bride and Florence Vidor and Jascha Heifetz are finding New York a happy stamping ground for renewed friendships.

WILLIAM POWELL, after a too brief stay in New York, set off for what appears to be the Grand Tour, visiting Palm Beach, Havana, Mexico City, Vera Cruz and then Hollywood to begin work on

JUANITA HANSON is reversing the gen-

eral order of things by leaving New York for the West. Hollywood is due to hear Miss Hanson in talking pictures since she has re-covered from the accident which kept her

IT'S modern he would be, this John Barry-more who returns from the romantic South Seas honeymoon with Dolores Cos-tello, to start work in the sound film version of "General Crack," an English best seller.

LUPE VELEZ has a voice. Lupe sings songs. Lupe sings Spanish songs. Lupe sings several Spanish songs in "Wolf Song" in which she is featured with Gary Cooper and Louis Wolheim.

THE Great Big Hat with the Great Big Brim will once again seek the limelight when Tom Mix sails for Europe after a tour of this country making personal appear-ances at picture theaters.

THE Way of a Sailor" is the name of the new John Gilbert film.



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OVERS

HOLLYWOOD NIGHT AND DAY

By WALTER RAMSEY

Thoughts while strolling: I wonder how Gloria Swanson likes Marion Davies now?—after seeing "Show People." Lili Damitamidight and alone in the Gotham having a sandwich and beer; now the strong stron Basquette became so sylph-like. And speaking of pencil shapes-

one of the newer sharpened ladies is Mary Ford, the Madonna Lady. Charlie Chaplin and Joe Schenck winning a dancing contest to-gether. Since Hooverism has been assured, a wave of economy has hit Hollywood-they now use twofaced women to sing the duets in talkies. Nick Stuart leaving the Athletic Club-who does he know that's so rich? It's getting to the point now that you can dial the set and not get "Sonny Boy"which, if you ask me, is mighty decent after four months of it. After all this time I've at last found out what actress did not spend twenty thousand simoleons on Yuletide gifties. Red Conroy, he of the grabby element, a young fellow from Manhattan, Kansas, who is making good in the city. I've changed favorites again-Eddie Lowe has the seat of honor this time—and my chameleon taste breaks the heart of Rin-Tin-Tin. Hollywood is getting more and more Hollywood as time goes on-meeting called to order in the public library. Sue Carol has a fan in a Middle-Western home for the mentally detained-guess I'll go nuts and have her for my lucid

There seems to be a growing

tendency in Hollywood to have famous milkmen—and barbers—and waiters and whatnots. Not only does this town cater to names and watters and watter state with a state of the more than the control that the control tha be plenty shoes to shine.

Down on Vine Street, between the Boulevards, is an unpre-Down on Vine Street, between the Boulevarus, is an unpre-tentious little shack. In front of the place is a huge sign: Jess Willard—Real Estate. Just why his name is a bigger attraction in our town than it would be in Oshkosh is a guessing game. The fact remains that Jess makes lots of deals and money while the university-trained experts are starving in the same business

It's quite a coincidence that the greater number of these former It's quite a connected that the greater number of these former headliners were in the hit-and-run racket. Take our hero: Jack the Demps. He's running a large hotel on Seventh Street, and the reports have it a gold mine. I don't suppose that over half the guests, who make it their regular home, would ligrer a minute if Jack didn't own the place. And there's Leach Cross, he of the flat nose and tin ear. A year or so ago he was the proud owner of a and the ear. A year of so ago he was the product owner of a pros-person restaurant bearing his name. Being famous as a former lightweight boxer brought the crowds to his door. It seems to have made no difference that his ability had died a decade before. The fact that he failed could never be laid to any lack of enthusiasm on the part of fame-admiring Hollywood. Now he's a dentist.

Some of the old boys even try the movies. Some of the old boys even try the movies. Jim Jeffries has peared in quite a number of pictures. The last I saw his name at the bottom of the cast, I was surprised to hear more comment

around me concerning Jim than was to be heard about one of the greatest lovers of the screen whose name headed the list. Jack Dempmen with the grease paint. And right here we may as well mention Ruth Elder. She flew once or twice—and she'll probably make pictures 'til everything freezes

> Welker Cochrane was the lact that Bud Houser was the best shot-putter in the last Olympic Games, stamps him as an ex-traordinary bicuspid jerker in this, the city of rampant gullibleness. And his classmate, Keith Lloyd, one of the greatest runners the Pacific slopes have ever seen— runs a gas station now. He sells more resolute than anyone as means more to Hollywood than

> Let the chips fall: Molly O'Day hasn't really got much thinner. A certain corner in the Montmartie seems to nave been unconsciously reserved for women over forty. No, I won't tell you who told me. I still can't get the hang of that Lottie Pickford holdup, etc. What handsome male star do you suppose it was who fell, temporarily, for the very



If young Mr. Lee gets any more popular than "The Singing Fool" made him, clothiers will be describing suits like the one he has on as Davy blue

light leading lady of an all-colored feature?

New mode of greeting, to a star of the once quiet drama: "Hello—cheerio and other expressions of how-de-do. How does your voice register, you liar?"

The other day a famous producer entered the Montmartre with a toothpick in his mouth. Being the only time we ever saw anyone come into a restaurant equipped thus.

Tips for visiting delegates: Biltmore supper-room for lorgnettes. Lower Cahuenga Street for the pawn-shops. The Lincoln Theater for the dark version of white plays. Cocoanut Grove for sportights. Little Church of the Flowers for weddings—and funerals. The Cotron Cub for a hilarious evening—or what can you make of it? Coffee Dan's for noise and impromptu entertainment. Dave Esteins office for the recking odor of state buy-rum. Beverly Hills for swant on the instalment plan. The Boulevard for "that differe that rived feeling. (b), weak? for that tired feeling. Oh, yeah?



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When Edna Murphy played in "The Greyhound Limited" with Monte Blue, she must, in her manner of impersonation, have been very much on the right track, for immediately thereafter the studio took steps to monopolize her abilities by proffering a long-term contract



Another bobbed-haired bandit? Well, she does have a way of making the boys surrender and hand over their hearts. But when a girl has eyes like Sue Carol's, she needs no gun. You'll see her soon, with Nick Stuart, in "Girls Gone Wild"



Squaring the circle is an easy problem as compared to the difficulties Edmund Lowe encounters in "In Old Arizona." He can't play an army sergeant convincingly and use a Sunday-school superintendent vocabulary.

And yet the picture's an all-talkie



It has been pointed out time and again that Gilbert Roland bears, in many of his portraits, a singular resemblance to John Gilbert. But here the situation is reversed, for John looks astonishingly like Gilbert in this, his characterization in "Thirst"



Grandpa may be forgiven for harking back to the good old days, if the girls of the '80's were half as charming as Fay Wray here represently the service of them to be. The occasion for her costume is her part in "The Four Feathers"

Dya



They must call him Hoot Gibson because he's such a wise owl. For when westerns began to fade, he simply turned to a newer-fangled form of adventure story—airplane stuff. He's the man higher up in "Birds of a Feather"



Lansing Brown

Something unusual in beauty, indeed: a strawberry brunette. She is Virginia Bradford, and her performances in "Two Lovers" and "Craig's Wife" have won her an opportunity of greater scope in "Marked Money," wherein she is intrusted with playing the leading feminine rôle



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Motion Picture

April, 1929

MAJOR GEORGE K. SHULER
Publisher

LAURENCE REID

Managing Editor

DUNCAN A. DOBIE, JR.
General Manager

Camera!

Y the way, did you ever hear of Marion Aye? No? Then how about Margaret Leahy? You're not sure? Well, let's see: surely you recall Kathleen Key and Grey, Hazel Keener, Violet Avon and Natalie Joyce: and Joan Meredyth and Joyce Compton and Rita Carewe and Tris Stuart and Flora Bramley. Some of them vaguely, you say? Or aren't you quite certain? Well—let it go. No use worrying about it. No use making out of it one of those maddening things like wondering, four days out on your vacation, whether or not you remembered to turn out the bathroom light. We merely asked the questions out of curiosity.

There's a Reason

YOU mustn't think from this, however, that the inquiry was made quite wantonly. It wasn't intended to be in the same category as, "Do you know the Smiths in Chicago—well, neither do we, so we both have something in common." We asked, because all of the names mentioned are those of Wampas Baby Stars, chosen at random from the list of nominations since the inauguration of the custom of picking Baby Stars every year, in 1922. Some are the names of girls in that year, others are in between; and one, as obscure as even the earliest, is from last year's roll of honor.

The occasion which suggested a selection of a few of the names of girls once so favored and now so forgotten by the moviegoing public at large is the recent publication of the nominees for this year, for 1929. The lucky thirteen have just been elected.

How many will survive of this number? And who will they be?

ana ana

The Surviving Fraction

THE first question one may guess at answering by using insurance company methods, by

looking over the entire roster of selections since 1922, counting the names still prominent and computing what fraction of the entire number is likely to make good the promise of the present.

Not counting the recent lists, there have been made up, since 1922, seven lists of thirteen names each. A total, if we can believe our mathematics, of ninety-one. And of those there are now about thirty-three still acting. Of these names the following still are well known: Jacqueline Logan, Bessie Love, Colleen Moore, Mary Philbin, Eleanor Boardman, Evelyn Brent, Laura LaPlante, Esther Ralston, Clara Bow, Dorothy Mackaill, Marian Nixon, Alberta Vaughn, Olive Borden, Dorothy Revier, Mary Astor, Mary Brian, Dolores and Helene Costello, Joan Crawford, Marceline Day, Dolores Del Rio, Janet Gaynor, Sally O'Neill, Vera Reynolds, Fay Wray, Barbara Kent and Gladys McConnell.

Thirty-three in all. Thirty-three out of ninety-

one. About one out of three.

Lean Years and Fat

SOME years were leaner in the fulfilment of promise than others. Eleven out of the thirteen chosen in 1926 made good and still are making good. But of 1925 there are only two still going. And they not among the strongest.

But one out of three is a rough average.

Here are this year's selections: Anita Page, Josephine Dunn, Jean Arthur, Doris Hill, Loretta Young, Doris Dawson, Helen Foster, Caryl Lincoln, Helen Twelvetrees, Betty Boyd, Sally Blane, Ethlyn Clair and Mona Rica.

Who among these will still be stars next year—and the year after—and the year after that? Three of them, maybe four. But which three or four? Well, we'll make a guess at the most likely four among the thirteen:

Anita Page, Loretta Young, Helen Twelvetrees

and Sally Blane.



STARRING

The Priestess Is Going Will She Some Day

Aimee Semple McPherson Says:

God is my Director

The Bible says, "Go into all countries": the talkies can help us carry out the command of our Master

We have so much real drama in life, without inventing it

I do not plan to tie up with any producer

I have not been in a theater for more than

It is tacitly understood that my members do not attend pictures. They are too busy right here

Movie people are the most generous on earth

ture pioneering. Only she will portray sermons, which will be done as talkies, to carry the messages of Mat-thew and Mark and Peter and

Paul to the peoples of all countries. You know her Temple is already something of a motion picture studio. There's the big stage—or pulpit, I suppose I should call it—where she is accustomed to dramatize her sermons for her larger-than-the-average theater audiences. The installation of motion picture equipment will not necessitate any great change in her settings. I suggested this to her. "You already have a regular studio, Mrs. McPherson. This new undertaking won't require any great change."

SHE hesitated a moment and then said, "Y—es, I suppose I have. Only, of course, God is my Director." Which should certainly give her the edge on the other motion picture producers—but I am getting ahead of my-self in this story. I want you to visit Aimee with me, just as I visited her; go with me from the first step I took to get this interview until the last bow she made as, with relief, she opened the door with her own hands to precipitate my exit. For seeing Aimee Semple McPherson is something like seeing a prince or a king or a maharaja or someone who doesn't give a darn about all the motion picture publicity of all the studios added together.

First we will go to the Temple, that mammoth, semi-circular building which edges Echo Park on Glendale

F COURSE, if Aimee Semple McPherson were really an actress, I would be writing her love-life. Of that I am certain since I have interviewed her. But since she is a minister and about to become a motion picture producer—well, who ever heard of writing the love-life of a minister or a producer?

Not just a plain, every-day producer, either, but one who will rank side by side with Commander Richard E. Byrd if her after-the-first-of-the-year plans carry. Com-mander Byrd has gone to the South Pole, that bleak, uninhabited, world's-end circle, to make the strangest motion picture ever contemplated. Aimee Semple McPherson will stay right at home on her great stage-pulpit to do her picAimee Semple Mc Pherson

In For Talkies: Tell Her Love-Life?

Boulevard, Los Angeles. Being a church, we enter the front door in an obsequious, nay, worshipful manner, and ask in the simplicity of our faith to see the woman who has on faith erected this imposing plant in the heart of one

of our busiest city-sections.

Now, of course, being a writer, we are accustomed to having the studio doors open at once without even the formality of knocking. But not the doors of Aimee's Angelus Studio-Temple. That is, not the inner doors which secrete Aimee Semple McPherson. There is a switchboard and a portly, get-by-me-if-you-dare type of woman who tells us that no one is at home, not even the publicity director. Oh, yes, today big churches are as well equipped as motion picture studios, although we doubt if this man has O.K.'d all the publicity printed about Aimee.

When we find that we cannot get to first base in this manner, we turn away, not insulted, but a bit baffled and with all of our newspaper instincts raring to overcome the obstacles which religion has imposed upon us.

AN APPOINTMENT WITH A PRIESTESS

OUR secretary is the next resource of our thwarted ambition

'Get Miss McPherson's secretary and her publicity director and make an appointment for us tomorrow. Go to any lengths necessary, but get the appointment," we

Secretaries. The next time I see Aimee-and I'll probably see her at her command rather than my demand when this story is printed-I'm going to ask her to bless my secretary for me. I don't know how she did it. I didn't listen, but she tells me she used all the secretaries of the Temple to arrange it. All I know is that in thirty minutes she had us all dated up for twelve-thirty on the day appointed

Which, with a picture actress, would have been all there was to it-but not with producer Aimee.

And when Aimee will have finished blessing Miss Haynes -the secretary deserves her name in this story-I am going to ask her to offer a prayer for the withered old man who sells ice cream cones on her Temple corner. For, of course, the watch-dog switchboard operator told us that Sister McPherson-or did she say Mrs.?-was at lunch and couldn't be disturbed no matter how many appointments were listed. But the ice cream man-well, he pointed out an alley and said there was a little door somewhere in the wall down there which might lead us to Aimee.

HERE was a doorbell and the savory smells of good food at this sanctum-sanctorum entrance. A colored maid asked our name and then padded away to make certain that we were not burglars or heathens or whatever it is that are never admitted. We had expected a barren (Continued on page 96)

Her dramatic presence in the pulpit has prompted many of the highest-paying picture com-panies to offer Aimee Semple McPherson any salary she might name to act for the screen. As made to order for them



A Trying Experience

But a thrilling one, Joan Crawford finds the matter of determining which is the best of the hats she's considering wearing on Easter to church, provided young Doug wears his new topper



Just One Big Family

Who's Whose Relative In Hollywood; And If So. How Often?

S a word of casual advice By WALTER RAMSEY to young screen aspirants I would recommend relationship-blood, preferably—to any one of the large and flourishing families of Hollywood. For instance, if one could arrange to be the only child of Norma Shearer and Irving Thalberg one would be but a couple of steps removed from stardom. Even giving birth to Joseph Schenck—if it weren't a bit too late—would help. Failing in this, I would advise sticking to the traveling salesman business, the plumbing racket, coats and suits or what-do-you-peddle?

For the movies are just one big family

Everybody's related to everybody else, including Uncle

Sometimes it's by birth

Sometimes, marriage. Sometimes, accident

Sometimes a mere rumor-but counting in everything including in-laws, ex-laws, divorces, former marriages, engagements and business partnerships, I feel it is no exaggeration to say that practically everyone in the movies has some connection, no matter how remote, with practically everybody else.
Starting with Mary Pickford and Douglas Fairbanks, the F. F. of H. (First Family

of Hollywood) and working backward and forward, we find that Mary is the wife of Doug. However, before this was accomplished, Doug was married to Beth Sully,

If Einstein would seek the greatest place in the world for the study of relativity, he should go to Hollywood. Above is a group well worth his interest. It comprises, from left to right and in the top row: Douglas Fairbanks, Mary Pickford, Douglas Fairbanks, Jr., Kathryn Perry, Owen Moore, Jack Pickford. And in the same order in the lower ow: Ben Lyon, Joan Crawford, Bobe Daniels, Lottle Pickford and Marilyn Miller

and a child of that union was Doug, Jr., who is probably married, by this time, to Joan Crawford. All of which makes Doug Fairbanks, Sr., the father-in-law of Joan and still the husband of Mary.

RELATIVELY CLEAR

MARY was formerly the wife of Owen Moore, who is now married to Kathryn Perry, ex-Follies girl, who used to work in the Ziegfeld shows with Marilyn Miller, divorced wife of Jack Pickford, Mary's brother. Following the divorce, Marilyn was reported engaged to Ben Lyon, who is now rumored engaged to Bebe Daniels, Jack Pickford's ex-fiancée. Is that clear? I thought not.

Both Jack and Mary are related, quite closely, one might say, to Lottie Pickford-having had the same mother and say, to Lottie Pickford—having had the same mother and father. Lottie was formerly married to Allan Forrest whose former wife was Ann Little. (Wonder what relation that makes Ann to Doug, Ir.?) Anyway, Lottie is now reported engaged to Jack Daugherty, who is the former husband of the late Barbara La Marr and Virginia Brown Faire—at different times, of course. Virginia Brown Faire is now engaged to Duke Worne, who was formerly engaged to Edna Murphy, the little blonde gal now married to Mervyn the place in the world for the study

engaged to Duane Thompson, now married to Buddy Wattles. And he used to take Edna Murphy out.



Reasant Dreams

And coming true, in this instance, for Vilma Banky. In her next film she appears in the guise of an immigrant girl destined not long after landing to change it for the uniform of "Childs,

Fifth Avenue"

This Heartbreak BUSINESS

The Case of Eva von Berne Is A Sad But Not A Solitary Instance Of Useless Cruelty

By HERBERT CRUIKSHANK

VA VON PLENTZNER has gone home. With her is a souvenir of Hollywood. It is a broken heart. Just where home may be for Eva, nobody knows; and to complete the song title, nobody seems to care. As Eva von Berne, sensational cinema discovery of Norma Thalberg, née Shearer, and her wonder-boy-of-the-movies bridegroom, Irving, she was hailed as from Vienna. But then, aren't they all? There is presumed to be something about Vienna. Something besides schnitzels. Something romantic. It is supposed to endow its femininity with that certain charm which is its reputed splendor. Thus Eva was Viennese. Maybe really. Maybe just for the public. The dear, old public, dot dope, which thrives best upon bunk for its mental pabulum. Bunk, 99 99 100 percent pure

Fanfare and flourish announced Eva's arrival in the Land of Opportunity. From Hell Gate to the Golden Gate her praises echoed. As did encomiums lauding the perspicacity of her sponsors. The newspaper columns devoted to this discovery of Thalberg's and his bride's cost gold sufficient to have bribed the entire prohibition personnel laid end to end from Tiajuana to Toronto. She sailed into Hollywood on a flood-tide of printer's ink. When the tide subsided, she was left high—and presumably-dry. During the interim she learned some unpleasant truths about the picture business. And earned all of fifty dollars during each of her few weeks of fame.

Irving Thalberg is admittedly one of filmdom's genuine geniuses. If ever he has erred in judgment, it has never been admitted. His wife could qualify in any court as an expert in enumerating requisites for American cinema success. Their European tour combined pleasure with no small measure of business. The business of seeking and signing new talent for the screen. Skilled scrutiny of the field resulted in the selection of Eva as the best available

bet for our movies. Her heart beat high. Why not? Picked as protégée by such all-pow-

erful people, Nickolas Muray surely success was assured. Fate smiled. In fact, it laughed out loud. But she didn't know that until later.

BACK TO CINDERELLA

HERSELF, Eva seemed a sweet kid. A model of maidenly modesty. Of which there is no plethora in pictures. Trusting eyes looked from an appealing face. Naturally, she didn't quite know what it was all about. And she admitted it. She wasn't very sure she could act. But she would do her best to live up to the high esteem in which her sponsors held her. So on the crest of the printer's ink wave her career was launched. She was Jack Gilbert's heroine in "Masks of the Devil."



BLOOD Racket

To Suffer The Horrors Surgeon's Knife

Under treatment of these charlatans and fakirs, women are crippled for life in an attempt to reduce their ankles, are mutilated with face-liftings, and are fatally poisoned by freak operations.

The wife of a famous comedian in Hollywood will go through the rest of her days with a veil-covered face because of the butchery resulting from an operation on

her slightly imperfect nose.

A little flapper of the studios underwent a painful and

dangerous operation for weight reduction—and all in vain.

The bride of a comedy lot director is suing a surgeon for slicing her lips until she has lost all sensation of the mouth.

NOT ALL ARE FAKES

NOT pretty stories, these, and yet is the highly humane art of plastic surgery to be condemned by the failures of the charlatans? There are men, practising in this field, who look on their work as a great boon to mankind, an opportunity to correct the deficiencies of nature and give back happiness to those mutilated by accidents and freak events.

Among this latter group, standing head and shoulders above his confreres, is Dr. W. E. Balsinger, lately of the A. E. F., who spent the years of the war reconstructing the

Barbara LaMarr—above—was a victim of too drastic reducing measures. More fortunate were Adamae Vaughn—at the left and Ruth Taylor—below her prior to and following her facial mutation

battle-torn faces of our war

Dr. Balsinger spurns the title of beauty doctor. A visit to his establishment reveals no velour hung parlor. In a tall business building across from Westlake Park, Dr. Balsinger has a modest suite of three offices, one for consultation and the other two for operation. His only assist-

operation. His only assistants are a trained nurse and a reception clerk.

It is to this man, slightly beyond middle age, with his jovial and robust sense of humor, that many of the lights of the movie world come for correction of their

facial and bodily deficiencies.

About the walls of his room I noticed autographed pictures of Jack Dempsey, Ruth Taylor, Virginia Bradford, Helen Ferguson, Duane Thompson, Marian Douglas, Lola Todd, Harlan Tucker, Joe Benjamin, Mrs. Harry Langdon, Adamae

Vaughn and others from the Hollywood world—all bearing inscriptions of gratitude and admiration

of his work.

"The movie people are my best patients," began Dr. Balsinger, moving gently back and forth in a swivel-chair.
"Among them are found some of my most successful operations. Oddly enough, most of the operations I have performed on screen people have been nose corrections.

(Continued on page 118)





-ocus

Stars and Studios

wanted on the 'phone." "Oh, dear; and I haven't a thing to wear." Being Arthur Silberblatt's wise-crack.

The Security of Art

"THE only man who is sure of a permanent job at First National these days," says the Wise Guy, "is the fellow who goes around painting out the names on the office doors and changing them to different names.

Desert Aisles

"AVOID crowds," is another current Montmartre jest. "Go to the United Artists Theater."

And Man Enough to Say So

AT the Rose Bowl game on January first an immense crowd, with many movie stars among it, watched a rattled University of California player run toward the enemy's goal with the ball. That evening the poor player was introduced to Edmund Lowe at a party. "I beg your pardon," said Lowe, "but I didn't catch your name." The college boy was quite white, but he managed to smile gallantly. "My name doesn't matter hereafter," he said grimly. "I'm just the fellow who ran the wrong way.

The Brass to Wear Gold

A MOTION picture producer of note recently decided that he was rich enough to afford that hallmark of success, a yacht. He purchased one and arrived for his first cruise wearing a complete naval uniform with glittering buttons,





and became dramatic



All the Gossip of the

that brass, eh? These buttons are solid gold, I'd like to have you know."

Gracious Miss Compson

TWO guests turned up at the Cruzes' on New Year's Day and were greeted cordially by the host and hostess. "Glad to see you," said Betty Compson. "If I'd known you were coming, I'd have invited you."

Who's to Blame?

WILLIAM LOCKE, the vereran novelist from England, has been widely feted and dined since he came to Hollywood and has had the opportunity of meeting most of our movie celebrities. Which makes this anecdote a bit tough on the movie colony. The other day Locke was lunching with Roland Bottomley, the English actor. After the first course was over, he

sat back in his chair and gazed at Bottomley with ironic amazement. "My God!" he cried. "He's a gentleman."

You Rogue!

HERGESHEIMER is back again. All genius has its peculiarities. It is said that his is to snap the garter of the ladies he meets.

A Girl He Can't Forget

GIL BOAG, ex-husband of Gilda Gray, was met—so the story goes—on the street by two burly strangers in front of his club recently. The shades of night were drawing down. "Here is a Christmas present Gilda sent you," said one of the strangers and forthwith hauled off and hit Mr. Boag in the eye. But Gil did not go after beefsteak for a poultice. Instead he gave a party and invited his friends to see what Gilda had given him for Christmas.

A Parting Shot

"THE reason why there are so many more divorces in hollywood than anywhere else," said the intellectual star profoundly, "is simply this: there are so many more marriages here, don't you see?"

Rinty's Rival

DARRYL ZANUCK, scenario writer and executive of Warner Brothers, has been nicknamed Zanuck of the North since "Noah's Ark" opened.



Lansing Brown

The buildog grip of Marjorie Beebe—above—is enough to make her pup wish that he might have canine lives



Yes, it's actually so: a movie star wearing a gown that's not the latest from Paris. Bodil Rosing's dress is a Danish peasant costume over a century old

Gilt and ease of mind sometimes go hand in hand, if we may take as evidence this ornate settee and the expression on Thelma Todd's

H. D. Carsey

Stars and Studios

And Carbon Paper's Cheap

THE scenario head of one of the big studios was explaining his success in his chosen art. "Why shouldn't I be able to turn off twenty pictures a year?" he demanded. "I got a good plot."

Helping the Help

MAURITZ STILLER, the director and friend of Greta Garbo, recently died in Sweden. He was a sick man when he came to this country. He was searching for a house to rent on his arrival and was shown one with four bedrooms. "Oh, no; that would never do," said Sriller. "I like the house, but there are too many bedrooms." "You don't have to use them all," suggested the real estate man, puzzled. "It's like this," said Mauritz. "I don't sleep nights and I go from one bed to another to try to find rest. If there were four beds, it would make too much work for the servants."

She Feels Po'ly

BELLE BENNETT has a plaintive way with her.
"Whenever you go onto the set and say, 'Hello' to Belle,"
said a fellow player the other day, 'she always gives you a
patient smile and answers, 'I'm a little better today, thank
you."

Why So Soon?

DOROTHY PARKER, recently imported from New York to write for Metro, admits that she is in disgrace at the studio because she went away from her office one day and left a note on the door. The note read, "Leaving to wait for a supervisor. Will be back in a month."

Lucille's Lessons

LUCILLE GLEASON has made out a list of Suggestions to Young People Wanting to Go on the Stage:

"Expect ten years to reach Broadway—if you're lucky. And you must still be the same age when you arrive as when you start.

"Expect to receive about one-fourth the salary you hear an actress gets. Most of this goes to press agents for saying that she gets it.

"Prepare yourself to go into some other kind of work."

(Continued on page 114)



R. H. Louise

Ever since fans first heard that Jane Daly was to be associated with it, there's been an epidemic of trying to guess the identity of "The Mysterious Island"



R. H. Louise

Harmonious—and properly so—are Bessie Love and Charles King, considering that they are co-featured in the song-and-dancie, "Broadway Melody"

Three highly decorative figures, these at the left. The most important being Betty Compson; and the others, two small specimens from her extensive collection of sculptures of elephants

Russell Ball





In which Bebe Daniels and Richard Arlen display unconcealed pride. Each has a collection of unusual swords and knives, Bebe's being antique and Dick's being barbaric, the gift of those who made the African scenes for "The Four

Feathers"

Unconcealed Weapons

The Man Who Played CHRIST

H. B. Warner Knows Too Much To Be Cynical

By GLADYS HALL

"Y child, I'm too old to be cynical. I've be cynical. I've seen too much. I do know that the milk of human kindness runs exceeding thin, as thin as acid, in most human breasts. Now and then you meet the Good Samaritan but they are few and far between. "Christwagner ("Christwagner ("Christwa

"Christwas not a'Man of Sorrows." If He should come to Hollywood tonight, He would be the most popular man out here. The most popular man anywhere, in

any group.

"Thope I'm too much
of a gentleman to resist
te m p t a tion. That
wouldn't be very gallant,
now would it? Very courteous, I'd have to say
'Excuse me just a minute,
God.'

"I am covered with scars."
You can see, from the foregoing excerpts of an evening's talk with H. B. Warner how difficult a matter it is to write a mere impressionistic tale of him.
It is a comparatively simple mat-

ter to write such stories of lads like
Buddy Rogers or Charlie Farrell, or Barry
Norton. They are just beginning. They
are standing on strat thresholds. They haven't
got into the maze called life. You can etch in a dream, a
desire, an ideal, a Maytime sprig of love. And there you
have 'em.

HIS CHILDREN, HIS LIFE

WHEN you come to a man like H. B. Warner, you are than forty winters and summers have passed over his head. Each season has brought its burdens, its problems, its rewards. There is the criss-cross of complication in the telling. The extracts and essences of experience and philosophy, sustaining faiths and damnable disillusions. Life has hurt him so that, in his own words, he is "covered with scars." The weave of the man is intricate. The theater is ingrained in him. The love of home. Earlier and other aims and ambitions. His chief happiness rests in his children. "They are my life," he says. "The meaning of it all. All I live for."

He needs a book, H. B. Warner. The casual scrivener pauses before a task so delicately, deliberately intricate.

Biographing. You would

Biographing. You would have to go back to his young days in London. His home, founded on five generations of theater people. The talk of the theater around the dinner table. The hereditary atmosphere of grease-paint and footlights, wings and rôles and criticisms.

It would be important to note that the young Harry Warner tried to break away from that heredity, from the thespian pull of five generations. He wanted to be a doctor, a surgeon, an obstetrical surgeon. He started training. More than just started, he spent two years in the maternity ward of a hospital. Clever analysts may hind the connecting link between that young desire to help human life into the world and the mature desire that has found its dominant satisfaction in the fathering of children.

We won't go into that. At any rate, in

that ward, he learned something of life as its source, at its very beginning. He saw women suffer abominably, and smoking a pipe and reading a book meanwhile, he saw women labor and bring forth. At any rate, he must have emerged with a knowledge of the fundamental values. He has, today, no sort of use for the type of woman who is not maternal. Women who will not bear children, who have no desire to do so, are abnormal and not to be considered in his estimates.

BACK TO THE THEATER

THE theater got him, eventually. His father broke down and cried when the young medical student told him that the clinic was not for him. He had hoped, too, it seems, that the boy would do more—or is it less?—than provide painted amusement for wise men and fools.

Really to understand H. B. Warner, it would also be important to follow his footsteps through those earlier theater years. To know something more of his dreams and desires.

(Continued on page 102)



She's up to her aviatrix again, is Ruth Elder, taking another flyer in pictures. The first was her appearance opposite Richard Dix. This time she's playing the leading feminine rôle in Hoot Gibson's forthcoming airplane thriller, 'Birds of a Feather"

he Cove

Began at Fourteen, th Frank Tinney; day It Concerns Man Who Doesn't Know of It

nald Colman as their hero? Well, ank Tinney was mine and I was as hrilled as Mary Aitken of Podunk, owa, would be if John Gilbert ffered to give her a ride just at the time she had made up her mind to

RAIN AND ROMANCE

I SHALL never forget that night. The rain—do you know that rain can be more romantic than moonlight or roses? There's something about the pelt, pelt, pelt of raindrops on blank windows which inspire one with dreams and ambitions and, yes, love, as perhaps no other device of old Mother Nature. And here I was driving home with Frank Tinney

and his secretary Only we didn't drive home. I begged them to take me, and when I found that we were going

farther and farther away, out into the country—I didn't understand why, but I just

knew I was frightened, horribly frightened.

And that ride was life's Waterloo for Imogene Wilson. And that file was life is waterioo for imogene wilson. Is there any need to go into the years which followed? Of course, I was infatuated with Frank. In spite of what had happened I was still just a child worshiping at the feet of a man who had reached the zenith of my own profession. I have never told the whole story. Why should I? It is not a pretty story and, besides, no one would believe me. But whether the world believes me or not, I know that it was a long time before I knew Frank

Tinney was married.
The newspapers. They made the name Innogene Wilson a byword in practically every country. Mothers grabbed the morning papers and hid them away to keep their young daughters from reading about me. Daughters no older than I was when I took my first ride with Frank Tinney. One night became my limit in any hotel in New York City. I moved, by request, from one to another. I think I stayed in them all one-night stands—during that period. Finally I did secure a chance on vaudeville up in New

start Hollywood talking, Mary Nolan had to give up R. H. Louise seeing Norman Kerry

WAS fourteen when I first met Frank Tinney A runaway from St. Joseph's convent, I had come to New York, worked as an artist's model, put my

money into dancing lessons, and finally secured work in the chorus of "Daffodils" through the aid of James Montgomery Flagg.

I wasn't so innocent as I was ignorant. Convent girls are never innocent. They have a desire to learn to know all about the life from which they have been so protectingly shielded. But they are babes in the woods when it comes to a knowledge of men and the dangers they can hold for a woman.

It was one rainy night six weeks after I joined the show. I was taking the street car to and from work. Frank Tinney came along just as I was leaving. "Come on, I'll drive you home," he told me.

Can you picture the thrill that invitation gave me? Here was the star offering to help a green girl in his chorus. Beautiful vistas opened before me. If he should take an interest! A short road to success is always in the mind of every girl on the stage or in the movies. Besides, the romance of it. You know how the little girls who attend the movies pick out John Gilbert or Nils Asther or



Who Was Imogene Wilson

As Told By Mary Nolan

to RUTH BIERY

England. I was to receive one hundred dollars a night. I did for the first week. But the second—well, surely there was no need to pay me. Was not my name Imogene Wilson?

Then I got on a boat bound for Europe. I had exactly one dollar. I don't know how I thought I was going to get along. I didn't think. Youth doesn't, you know. That is one of the penalities you pay for being youthful. You just do things without thinking about them.

The newspaper men who met the train practically fed me. They helped me in London. The newspapers may have helped wreck my childhood and girlhood, but they certainly gave me my start over again in

London.

BUYING HER LOVE





Before and After Breaking



Estelle Taylor Depicts Several
Stages In "The Taming of the Shrew" All Photon In the Bull

Has He Really Suffered?

The Ladies Say Gary Cooper Has But He Himself Can't Quite Tell

By HELEN LOUISE WALKER

T is constantly happening -on the studio lot -at openings-in res-taurants-on Hollywood Boulevard. Suddenly all the women in sight will get dewy-eyed and will clasp their hands and yearn and languish in the most astonishing manner.

It is a sign that Gary Cooper has just crossed the horizon or entered the room or driven past. If he only passes by, he leaves behind him a trail of women in a sort of melted condition, if you know what I mean. Completely devastated. And I assure you it is not only flappers and congenital fans and frustrated middle-aged women who react in this surprising way. No, indeed! Hard-boiled newspaper women and script girls and even lady press-agents melt down in exactly the same mushy manner.

For a long time I couldn't see why they did it. Not that I'm really hard to subjugate, you know. But I never cared especially for cadaverous young men; I seemed to prefer them round and cheery. Gary always looked to me as if he had rather

bad dreams.

So I inquired about the matter from one or two of my acquaintances. That is, I asked them as soon as I could contrive to arouse them from the trance into which they inevitably fell at sight of him.

WHAT'S THE BOY GOT?

SHAKING their shoulders and applying smelling salts, I urged, "What is it? What is there about this man that does this

The result of questioning was to throw them right back into languishing again. Clasping their hands, and heaving



great sighs, they gasped ecstatically that, "Oh! He looks as if he had suffered

Well, I looked and looked at him. He does have rather sad eyes and a morose expression. And he is undoubtedly thin. But, try as I would, I could not see anything but a young man who looked as if he really should be taking yeast. It was all very puzzling. But the more I looked and the more I heard about him, the more curious I became. So the other day I decided that I would just go and ask him if he had really suffered.

He was on location at the Lasky ranch and when I arrived, after a forty-mile drive, we had some trouble finding him on the adobe village set where the company was working, In fact, we passed him several times, thinking he was a prop. Dressed in torn and ragged leather garments, his face and arms and chest smeared with sticky brown grease paint, he was sleeping on top of a covered well.

A press agent roused him as politely as he could and murmured in his ear that a girl wanted to interview him. He looked rather depressed about that, I thought. But he sat up and rubbed his eyes and shook his head, trying to waken. And then we found seats in the shade.

SLEEPY AND GLOOPY

SITTING hunched over, his hands clasped between his knees and smeared with all that brown stuff, he was rather a sad spectacle, I decided. And yet -yet-under all the gloopy paint-there was-something-charm-

"Have you-really suffered?" I asked him. He blinked at me. Not that I blame him. "People keep on saying that you look as if you had," I explained. "And I just wondered."

I thought he might be annoyed, and I was prepared to

(Continued on page 00)



Rich Girl, Poor Girl, Beggar Girl, Thief Experially posed



woman's son and daughter in town knew about what she

thought would be a surprise visit, and were out to give

All day long 'phone calls came in from the neighbors. "Hellow, Jim," they said. "I hear your girl's back. We'd like very much to drop in tonight and see her." That

evening the countryside was completely deserted for miles

in every direction from Jim Haver's place. Outside the

house where Phyllis Haver spent her childhood there was

a row of cars as far as you could have seen. Many of them

were Rolls-Royces-for everyone in and around Douglas is rich since they struck oil there more than ten years ago.

Life and Times of a Honey

When She Was Five Jim Haver's Girl Tried To Be An Adventuress

By CEDRIC BELFRAGE

JIM'S GIRL, NOT PHYLLIS

IM HAVER'S girl was back, and what would you suppose they wanted to talk to her about? Hollywood? Did they seek a Guide to Hell, by One Who Has Been There? Did they want to know about Sin, and How the Best People Commit It? They did not.

est reopie Commit It? They did not.
The girl they came all that way to see wasn't Phyllis
Haver, the movie star. It was Jim Haver's Phyllis.
She had been somewhere called Hollywood all these
years, but that wasn't so important. The thing was that she was back.

The big event in Douglas's social life was suitably celebrated with a great bowl of grape-fruit punch and a profusion of nabiscos. There were Phyllis's grandmother and a handful of her aunts and uncles to look after the arrangements. And Jim Haver, who looks like Tommy Meighan and has a blarney about him that the ladies love, stood by his Phyllis and introduced the long

stood by his rhyllis and introduced the long line of guests to her.

"Let me see," said a sweet old lady, keeping tight hold of Phyllis's hand and wrinkling her forehead. "How old are you? You must have known so-and-so, I should think. Poor man, he died last month."

"Do you remember so-and-so?" said another. "Well, no-perhaps he was a bit before your time, but there was so-and-so, whom he married—you must have known her. They just had the prettiest baby. You didn't know her, either? Well, that makes you how old?"

A very serious looking little girl was brought up and presented. After she had made her best courtesy, she stared

the guest of honor in the face and said: "Do you know Len Wise?"
"No, I don't think I do," said Phyllis.
"Well, he knows you," returned the little girl. "He went to school with you," went to school with you.

SADDER BUT NOT WISER

AT this point her mother intervened. "She means he went to the same school as you," she explained sweetly. "Len Wise is my father-he went to that school

her a vociferous welcome.



The Bride Of His Life

Reginald Denny persuades Betsy Lee to altar her existence to coincide with his. You can't scare Reggy with any such proverb as When a Man Marries His Bubbles Begin, for when he wed Bubbles, alias Betsy Lee, alias Isobel Stiefel, he could not muster a single regret



Earning Their Ant

By HELEN LOUISE WALKER

WEN a goldfish, who has nothing to do all day except swim about in a nicely furnished glass bowl, waving his little fins and showing off his pretty scales for the admiration of the beholders, must sometimes become a trifle bored with life. That is, if he is a sensitive goldfish.

You see, he has to maintain the dignity and live up to the traditions of a really high-bred goldfish-else the people who are supporting him won't come across with the ant eggs every morning

Life is quite a lot like that for an actor.

For it is not enough that an actor be a good one in his line. It is not enough that he be made a star. After that eminence is achieved, the poor soul finds that he must spend the rest of his professional days proving the fact. He pays for ease, fame and the privilege of working fourteen hours a day by becoming a public figure with moral -and other-responsibilities toward nearly everybody in the world.

Not the least of these responsibilities is the one of embodying ideals

EMBODYING FOR EVERYBODY

E must embody the ideals not only of the girl behind the counter in Mr. Woolworth's dime emporium in Keokuk, but also those of the president of the Woman's Club in Cleveland. And it is not enough that he do this in the rôles he plays upon the screen. He must also do all this embodying in his private life. It becomes something of a chore.

This is one reason why, to a stranger in our midst, the people of Hollywood never seem like real people. It is the thing which gives the onlooker a sense of unreality, the feeling that he is walking around in a story book or, mayhap, a scenario. A sense of being surrounded by characters who are not alive but who came, fully grown, out of somebody's mind.

Everyone is trying so hard to be the thing that the public expects of him. He is conscious of living in the public eye and he fears to disappoint the people who believe in him-and who support him. Who supply,

as it were, the ant eggs First, you understand, he must act like an actor. It is an old legend, the one about actors, handed down from the days long before motion pictures were ever heard of. They have been supposed to be mercurial, unaccountable beings, living extraordinary and colorful existences, given to bursts of temperament and temper. Hard-living, hot-

loving nomads, with never a drab, normal impulse.

"The thing has its compensations," John Barrymore told me once. "No one expects an actor to be a sane individual. The phrase, 'He's an actor!' will excuse almost

any idiosyncrasy of conduct.
"I remember one time during the war—when the fuel conservation measure was in effect and one could not drive an automobile in New York on Sunday. I had been out on Long Island on Saturday and had a break-down coming back. It was six o'clock and broad daylight when I drove into the city. A cop promptly nabbed me.

ALL IS FORGIVEN

H^E looked me over with excusable surprise. I had on old clothes and my roadster was loaded with several trees which I planned to set out in my gardenand three dogs.

"'Been drinking?' he inquired. I hadn't.
"'Here,' I thought, 'is where I spend a lot of weeks

in jail.'
"What's your name?' asked the Law. I told him. A light dawned over his face. 'John Barrymore—the actor?'

he inquired. 'The same.

"'Oh-that explains it. Drive on!' He said it gently, as one would tell an imbecile to return to his nice, warm cell. It amounted to the same thing. An actor was just a strange bird whom it was not surprising to find taking several trees and dogs riding at six o'clock on Sunday morning. One treated him kindly, patted him on the head and sent him on his way.



"As a matter of fact," Mr. Barrymore con-cluded sententiously, "actors, as a class, are just as mundane as any other class of people. They have the same hopes and ambitions.

They marry and rue it, just like anybody else. But it would be too bad if the public ever found it out."

In that last remark, Mr. Barrymore made a loyal effort

to sustain an illusion which screen actors and their press agents are trying most assiduously to establish.

It is the illusion demanded by the clubwomen, the wowsers and the presidents of purity leagues. It has to do with dignity, the chastity of youth, the sanctity of the home and the preservation of public morals. Its paradoxical basis is the avid interest the public takes in any scandal concerning its glamourous idols of the stage and

DRABNESS DEMANDED

T is the illusion that actors, sentimental, sentient beings who spend their days making vicarious shadow love under hot lights to the sound of sobbing music and grinding cameras, lead the same drab, domestic lives that Mr. and Mrs. Abner Skoggs lead in Sauk Center.

Absurd and fantastic, of course. But the exigencies of

being public figures demand it.

There are, for instance, Doug and Mary. They are happily married. One might think that, after so long a time, the fact might be taken for granted. But such is not the case. Dear me, no! One gathers that the more moral portions of our commonwealth view such a phenomenon with deep suspicion and skepticism.

So Mr. and Mrs. Fairbanks, who lead the most uneventful existences imaginable, are driven to extravagant lengths to prove their domestic felicity to a doubting public. One never appears at any public gathering without the other. They always sit side by side, even at dinner parties. Mary never dances with any man except her husband. And if you think that one of them would lunch alone with any member of the opposite sex except his spouse-that just shows how little you know about it!

Different actors embody different ideals, according to their types. But they must be consistent about the thing.

Go Hungry

Valentino, having built a reputation as a great lover began to slip as soon as he married and rumors of domestic rifts began to drift about. The public would have pre-ferred him to remain single. But, failing that, the ideal lover must not have trouble with his wife. He hadn't

However, as soon as his separation from Natacha Rambova was accomplished and he was again the free and untrammeled sheik, things looked up for Rudy. Public memory, fortunately, is short.

THE GARBO-GILBERT CASE

HE romantic actor must sustain the illusion of romance at all costs.
Greta Garbo and Jack Gilbert occupy a rather strange

position just now. As potential lovers they are interesting and every time a rumor of their engagement crops up, public curiosity seethes and froths.

But it is true that, while all the world may love a lover, no one takes much interest in a married pair. Perhaps Miss Garbo realizes this. I cannot believe that it would make the slightest difference to Jack if he wanted to marry. It would be too bad-for their careers-if these two became man and wife

A wedding is the end of a story. Anything afterward is an anticlimax and of little interest to anyone except the principals. The tremendous amount of publicity given the Vilma Banky-Rod La Rocque marriage proved that fact. Public interest in the pair waned afterward and has

never revived

The romantic leading men and women must not only lead romantic lives-in the public prints-but they must be upright, moral and good to their mothers as well as to any other stray relations who may turn up-and nearly always do-as soon as the news of their enormous salaries is published.

In addition to this, they must live like stars. This is (Continued on page 127)



What Clara Bow Wears In The Boudoir Zone

Clara's ideas in dressing gowns may be sheer, but they're not nonsense-not if your reaction is what ours is. We're all for her continuing to live up to her motto for informal raiment-which is, of

course, loose and translucent



Dorothy—above—has proved the more adventurous of the two Gish sisters; and successfully so, for her stage début in "Young Love"—wherein she appears as at the left—won her a generous wreath of laurels. But Lillian, in the two lower pictures, continues within the shelter of the studios

film world and the people in general by declaring that she was going on the stage. Not since she had been a very little girl, about ten, when her stage career ended by her being sent to school, had she shown the faintest symptom

of being stage-struck. Notwithstanding a highly successful and ludicrously profitable engagement with an English film concern, she all at once decided that she'd like to go behind the footlights. Perhaps being happily married to James Rennie, one of the very few talented young

males on the stage, had something to do with it. Whatever it was, Dorothy read some two or three hundred plays, worked hard on getting her

voice fit for theatrical acoustics, and finally appeared before the New York public.

BETTER THAN HER PLAY

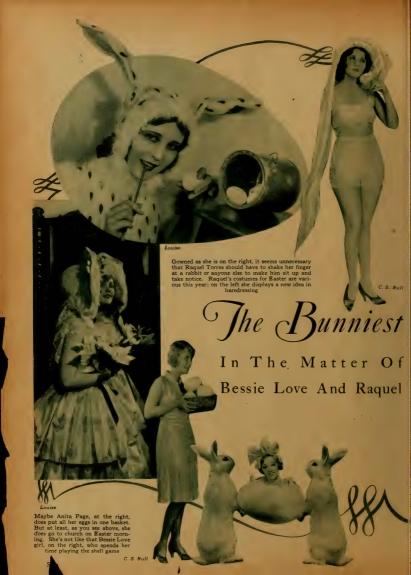
'OR all a somewhat indifferent play, she gave an unusually Fine performance, and showed not a single trace of her long and faithful screen career. Not one of the dramatic critics the morning after her opening referred to her "movie technique.

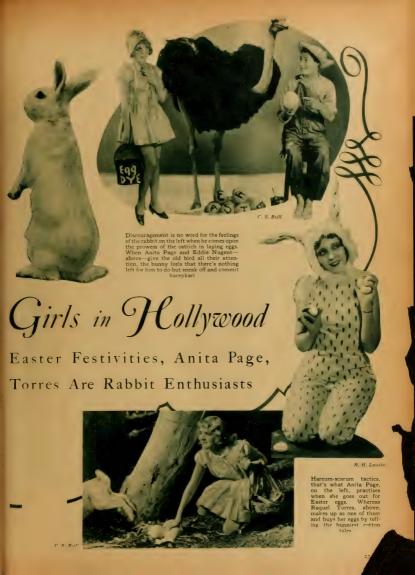
That in itself showed the uncommon talent Dorothy possesses as a dramatic actress, because, according to her own statement, her motion picture knowledge helped her infinitely. Her gestures were more easily and eloquently made, she could rely on her film experience to make every bit of stage business count and, whenever necessary, long training provided a sure method of putting over any facial expression required by her part.

She's done something that few, if any, screen stars have succeeded in doing. There has been more than one famous Hollywood name flash across the legitimate theater. But only momentarily and nearly always accompanied by the advice of the press to go back

Lillian, Number Two of the Gish combine, has returned to California to make a new picture for United Artists; and the

(Continued on page 94)







Turning on the It isn't a matter of what you wear, Dorothy Mackaill says. Nor a matter of what you don't wear. It's a matter of the pattern of thought that you project upon the background of your mind



Dorothy Mackaill Tell You How

WAS interested, and a little amused, not long ago when visiting First National Studios in the interests of my, ahem! art, to be told that they were rebuilding, as it were, Dorothy Mackaill's sex appeal.

How did she e-er-mislay it?" I wanted to know.

Anybody could understand that for a young lady to lose her sex appeal was serious. What with the Alice Whites and the Lupe Velezes coming on with such indubitably compelling brands of that commodity, any studio with a pretty girl like Dorothy under contract would take great pains to see that she should not suffer a slump in that direction

"Well, you see, we had had her playing rôles where she wore boys' clothes

and all that sort of "And presently we

awoke to the fact that that wasn't doing her any good. So we took steps.

"What did you do?" I was getting more and more curious. A recipe like that might prove to be a handy thing for any woman to possess some time "We undressed her."

Dear me! Now wouldn't that be a man's idea of how to do it? I could have thought of that, myself.

In further proof, an optimistic press agent produced a still picture of Dorothy in "The Changeling," showing her

By JOAN DARBY

dancing, clad in a silk hat, one or two widely scattered beads and several dozen bananas. Well, of course, he had me at a disadvantage. Being a woman, I wouldn't know whether the desired object had been achieved or not. There was certainly plenty of Dorothy showing. And I wondered whether sex appeal increased proportionately with the number of square inches of-ah-skin exposed.

Further consideration convinced me that that could not be. If it were true, the fat girls would have all the luck, because of the advantage they have of area. And any modern flapper will tell you that the half-pints get all the

I paused to consider the other sexy gals who have had and are having their day in pictures-to say nothing of the men.

There were, of course, Theda Bara and Nita Naldi. Buxom lassies, they were, with plenty of acreage, should the first theory prove true. But, try as I would, I could not remember that I ever saw either of them clad only in a pineapple or a few plums. My impression was that they had worn yards and yards of black velvet. Yet, somehow, those two did contrive to look distinctly undressed

on the screen. So, for that matter, does our Greta Garbo. Sloofy, (Continued on page 120)



THE JAZZ AGE

SILENT In which Marceline Day shows Metro-GoldwynMayer just the sort of picture they ought to have
had her in all these years. Marceline steps out as an entirely
shameless, but altogether attractive red-hot momma, who
makes much whoopee with Douglas Fairbanks, Jr., but is not
above rallying around to help him through a tough situation
at the end of the picture. Doug Fairbanks, the second, is
better than ever in a Modern Youth characterization which
rings entirely true. Henry B. Walthall is suitably pathetic as
Doug's father. For once, here is a note of genuineness in a
nor that of age is exagerated; Lynn Shores has directed it
with sympathy toward the whole Jazz Age shooting-match
between parents and their gin-absorbing progeny.



ALL AT SEA

SHLENT If you don't think that titles can make a picture, just go and see this Karl Dane-George K. Arthur rib-tickler. There's not a dull moment in a carload, principally because of the pen pushers who aided the actors. The title puns may not be the highest form of wit but they are your legs into contented cows ""-"Love is like a photograph; it takes a dark room to develop it," are mere samples. The two boys, gobs in our illustrious navy, do their best to live up to the titles. They are a bit slap-sticky in places, but funny enough to be forgiven for it. Josephine Dunn is pretty impresonator in a few scenes and does some upsetting himself. All in all—a pretty good picture.



SQUARE SHOULDERS

This is an unpretentious honest little picture of the classification "Wholesome," which is not—as some people seem to think—a dirty dig. Most of the United States likes wholesomeness. Junior Coghlan, as the sturdy, freekled son of an Unknown Soldier, longs to go to Military School. A dirty tramp (Louis Wolheim) plays benefactor, steals his tuition money and gets himself hired as stableman at the academy to watch over the boy who is, as any well-trained movie fan will have guessed, his own son. Wolhelm's face and the stable of th



BLOCKADE

Anna Q. Nilsson as a mysterious hi-jacker of the sea CHLENT comes back to the screen with an excellent performance, under the expert direction of George B. Seitz, who knows his mizzens, his poops and his halyards right down to the last topsail. The picture might have been a lot better than it is had they not cast two men distinctly resembling each other as the hero and villain. Walter McGrail and Wallace McDonald both carry a small mustache, both have dark, thick curly hair and are of the same height and build. The tresult is that half way through the picture you are beginning to wonder who's who and what of it. When you finally discover that Walter is a tough egg and Wallace a goodhearted bozo, you have to think back all over the picture to remember who did what.





LOOPING THE LOOP

SILENT This is Ufa's contribution to the "Laugh, Clown, Laugh" literature of the screen. "Dat o'l davij," the quota, must somehow have forced Paramount to loose the German effort upon America's innocent movie-tan bystanders. It is inconceivable that the deed should have been done voluntarily. Apparently, there was some hazy idee of productions of the control of the cast of the c

It is inconceivable that the deed should have been done voluntarily. Apparently, there was some hazy idea of producing another "Variety." The atmosphere is that of the circus. And the villain makes a looping "slide for life" in which he eventually crashes to the sawdust. Only three of the cast receive screen credit. Of these but two can mean anything to our audiences, although by far the best acting is contributionally the state of the cast of the contribution o



STRANGE CARGO

TALKIE The acid test of a murder mystery picture is plausibility. It is unfair to the audience to offer a solution which could not possibly have been foreseen, and an unknown murderer brought in at the last moment for the purpose of taking the blame. 7Moreover, the explanation of the disappearance of the yacrit's owner, a dissolute English lord, is on a moonless ocean is a novel one for a mystery picture, and there are plenty of thrills. The dialogue suffers from too much tonsil English accent which is very hard to understand on the microphone. An unfamiliar cast of imported New York stage players seems to offer very little real screen material winning camera personality and a really fine you'ce. has a winning camera personality and a really fine you'ce.



THIRST

A good idea gone wrong. Up to the moment when SILENT the titled English visitors to the South African diamond mine turn out to be crooks masquerading in their place, it looked as though we were going to have that rarest gift of cinema gods, an original plot . . . though John Gilbert's knees pritiessly exposed by shorts are not his greatest beauty. After that, however, we have a corrious mattere that the contract of the property of the propert

Ernest Torrence is always interesting to watch.



SUNSET PASS

It was with sentimental regret for a passing era of motion pictures that I watched Paramount's final Western, with Jack Holt and his trusty six-shooter. The last of the well beloved sombrero'de heroes who numbered Broncho Billy and Bill Hart and a dozen other grin-jawed, hard-ridin', straight-shootin', clean-livin' cowboys among them, Jack Holt is faithful to all the traditions of Westerns in this picture. Oddly enough this typically American type of indicate the control of the straight of

Current Pictures Silent



ENT The first Ronald Colman starring picture is one of the week Yes-and-No operas. A retreahingly new type of story and setting are much in its favor to begin with just failure to predigest the complicated Joseph Conrad novel sufficiently makes the picture difficult to follow. A large number of characters with curious Eastern names float in and out SILENT ber of characters with curious Eastern names float in and our on various obscure missions, with an effect that is bewildering. Conrad's novel should have been simplified a great deal more to make a really forceful, telling movie. However, with the scenario given him, Herbert Brenon has done his usual competent piece of directorial work. He has let well enough alone so far as Ronald Colman is concerned, making no attempt to vary this actor's quizzically inscrutable performance, and we going to do something but never does. Lil Damits whom the picture introduces to the American audience, has an entirely lascinating personality and appearance. The chief importance of this production is that it marks the Damita debut. of this production is that it marks the Damita début.



THE SHOPWORN ANGEL

In spite of the fact that one has a suspicion that this TALKIE picture was built around sound effects, it has plenty of action and a good, though slight, plot. Martial music, the shouts of newsboys creaming of bloody battles, and chorus girls rehearsing a banal song of love provide excuses for synchronization, and Nancy Carroll's singing voice has been praised in these columns before. As the tough little Broadway chorine kept by a wealthy producer whom the war swept off her small, high heeled feet into a real love, Nancy gives a consistent performance throughout. Gary Cooper, as the incredibly innocent doughboy who invites a musical comedy star to have a raspberry soda, and takes her to see the Statue of they come that innocent nowadays? The two of them have the picture to themselves with the Statue of Liberty as an extra girl and the United States Army as atmosphere. Paul Lucas who provides the silk cushions and taffeta drapes for the chorus girl is more or less of a lay figure. picture was built around sound effects, it has plenty the chorus girl is more or less of a lay figure



MY MAN

MY MAN

Were Fannie Brice another person, she might be described as the "feminine Al Jolson." But Fannie is Fannie and she needs no other designation. The same qualities are apparent in both artists. Because of Fannie, "My Man." is heartily recommended to you for an evening of unique entertainment. You see and hear all the famous numbers: "Mrs. Cohen at the Beach," "Second-Hand Rose," "I'm an Indian," and of course," My Man." The star's film the star's famous numbers: "Mrs. Cohen at the star's famous numbers: "Mrs. the sta another rung in the ladder of fame in a part which only his warm, lovable personality renders at all sympathetic. Guinn is the same boy who stole the picture in "Noah's Ark."



RESILESS TOUTH
And still they come! These flirtatious, but virginal heroines who give their boy friends the 'come and get me! look—until they do. Then they give 'em the icy 'Sir, how dare you!' look. You know the type. The, heretofore, demure Marceline Day plays one of these gals. She is expelled from college and becomes secretary to a promising lawyer, Rajph Forbes. You just know they fall for each other. Rajph's dad, the District Attorney, says he will 'break' the lad if he weds this immoral woman. To disillusion Ralph, lad if he weds this immoral woman. To disillusion Kaiph, Marceline stages a gay scene with an amorous gentleman, and is forced to soch him with horoza estimate for a well-staged courtrom accene, with the hero detending the girl and his father prosecuting her for murder. You know the rest, so I won't bore you. Christic Cabanne knows his megaphone and did well with a much abused plot. Marceline is attractive and competent and Robert Ellis sneers in the right places.

And Sound-In Review



HIS CAPTIVE WOMAN

Dorothy Mackaill leaps at her first chance in years SHENT to portray a real person, and walks away from under Milton Sills's sturdy nose with the honors of the picture in her for their money out contributes one of the street is most note-worthy characterizations. An entirely new angle on the familiar desert island romance is presented, but unfortunately Dorothy discovers along about reel six that she has a soul, which sort of puts a damper on things. Despite this, the picwhich sort of puts a damper on things. Despite this, the pic-ture is very much one not to be missed; it is fresh in treat-ment and has genuine suspense. George Fitzmaurice did a fine job of the direction. It was not his fault that during his location trip to the South Seas the sun was an absentee and the pictures of the Island Paradise look a good deal like London on a loggy day. The titles by Faul Ferz are more at alented lady of color-



IN OLD ARIZONA

KIE Fox Films, with the able directorships of Raoul Walsh and Irving Cummings and the A-1 performances of their all-star cast have certainly delivered the goods in "In Old Arizona." I don't know when I've seen a better TALKIE picture. I know I've never seen a better talkie. In every way, The dialogue, praise be, is intelligent. When it is necessary to speak Mexican lingo or Spanish or whatever it is, it is spoken. The characters talk like people, people of their time and ilk. And not like the silly stilted penys "The Caballero's Way" is adapted from O. Henry and not from the pens of medilesome indidlemen. With the result that story, plot and most of the Marine Bacteria and the silly silled the silled that the silled in the silled that the Edmund Lowe and Dorothy Burgess of the silled that the Edmund Lowe and Dorothy Burgess of the silled that the and no doubt shout it. The best test being that you revenue. and no doubt about it. The best test being that you never once think of them as Warner Baxter, Ed Lowe and Dorothy Bur-gess but only as the people they are playing. The rest of the



Well, boys, Tom Mix is certainly getting a trifle SILENT Well, Doys, 10m Mix is certainly getting a trille settled these days, but he still puts up a good show of being less, in years, than the dust. In this, his last horse opera but one before going into circuses and European tours, he introduces an airplane and has considerable fun several thousand feet up playing tag with the heavy. Apart from the air stuff, which is well done, this is a distinctly novel Western story with definite suspense to it, and merits the attention of any open-space fan. Dorothy Dwan looks perfectly nice as the heroine. Tom puts up a good, breezy performance, impeded only by the fact that he is now rather heavy about the chassis. Admirers of him and of the Western as a form of chassis, Admirers of the min and of the Vestern as a form of the entertainment had better get a load of this one, which is near the end of the road so far as both are concerned. Perhaps the whole the road about the "talkies," which have thrown open-space dramas on the junk-pile for the time being, Go see Thomas Mix while yet there is time. He is standing on the last line of the frontier.



Were it not a fait accompli that Western pictures are TALKIE dead, this one would be classified as a great-open-space drama. Perhaps this is a South-Western, for the town

space drama. Perhaps this is a South-Western, for the town of Taos, in those days a suburb of Santa Fe, is the central location. There are trappers and redskins, bowie-knives and guns. And Lupe Velez. All of which makes the screen story as wild and woolly as any of the out-of-doors operas. The thrills begin as the main title is flashed upon the screen. The thrills begin as the main title is flashed upon the screen. The screen of the "Wolf Song" rendered by the most masculine of choruses. In the opening sequences there are a few, a very few, spoken words. And aside from these the film's claim to be a talker is based upon several songs by Lupe, Gary Cooper and others. The most prominent of these, off repeated, is in the way of being "Int." It is a haunting Spanish the way of being "Int." It is a haunting Spanish is plessantly surprising. The little Mexican is cast in character and Gary Cooper is romantal in buckskins of the early frontier.

Our Neighbor Dale Owen, Of Kalamazoo, Michigan, Was Astonished To Find Street Cars In Hollywood. He Was Astonished At Several

HEN H. G. Wells came over to this country a few years ago, one of the things he mentioned as being astonishing and interesting was the number of men wearing

Americans would never have thought that in the least ex-

ceptional. They are too used to it to notice it.

Which is one example of how familiarity is sometimes a hindrance to information, of how an outside and unexpert viewpoint occasionally will tell us more than a specialized.

That's why we have instituted this article in our magazine—this article which is one of a series of articles under the same general title, "Your Neighbor Says."

We have experts, a large staff of them, covering the news and views of that most fascinating of American communities, Hollywood. But they are so constantly on the outlook for things that they haven't seen before that they naturally forget that there are lots of things other people haven't seen before-or heard about.

But with newcomers to Hollywood and visitors, it's different. It's all new to them. And in what strikes them as unusual, there's quite as much news and as fresh news as there is in what impresses

the experienced reporter.

That's why we think you'll find this series—and particularly this number of it—unusually enter-taining. It's a first-impression interview with a young man whose impressions are vivid. He's from Michigan—from that much-jested-of town of Kalamazoo. If you're from there, too, or from the State it's in, you'll particularly want to know what a fellow-townsman or fellow-native of the State thinks of the place. But even if you're not, you'll find it worth while to read what a fellow-newomer or one who, perhaps like yourself, has never seen Hollywood before expected to find there—and what he actually did find. It's the next-best thing to seeing for yourself—indeed, it's practically the same thing.—Editor's Note.

OLLYWOOD and Kalamazoo have a great deal in common. They are both towns of which much is said and little is known. Take Kalamazoopractically everyone in the country has some pet phrase in which Kalamazoo figures as a wisecrack. Most of them haven't the faintest conception whether it is in the East Indies or just north of the Straits of Gibraltar. Less than half of them know that it is a town. A prosperous town

in the heart of Michigan. And incidentally, my home town

Other Sights, Too

"Since leaving Michigan on this trip, I have heard the place referred to in various ways. Principally as the home of the Katzenjammer Kids; and next in a sense

of being the farthest point from any given point. Whenever a long distance is being computed, it is said, 'As far as from here to Kalamazoo.' Then there are those folks who know Kalamazoo to be the home of the best celery grown in the world. These last mentioned few include the entire

sixty thousand population of Kalamazoo."

As an ambassador to Hollywood, Dale Owen is rather young. His entire little family is young, the youngest being exactly one. Even his pretty wife has a hard time convincing folks that she is the mother of the one-year-old member of the trio. Their trip to the Coast had a two-fold purpose: a vacation for a hard-working young fellow and a belated honeymoon for the bride. Not to mention the first cross-country trek for Number One. They are living in a cozy bungalow on Vista Del Mar, a location that overlooks the entire panorama of Hollywood. But the bride and groom aren't overlooking anything. Not a single de-



From the city of celery to the city of celluloid journeyed Mr. and Mrs. Dale Owen, pictured in the upper corner. Just above is a glimpse of East Main Street, in Kalamazoo

Says!

By WALTER RAMSEY

tail. After I had known them a few days, I could tell they were out to give Hollywood the enthusiastic

STREET CARS, ACTUALLY

F everyone in Kalamazoo," continued Dale, "has the same foregone impression of Hollywood that I had, it would probably shock them as much as it did Why, it isn't any more like I thought it would be than Kalamazoo is like the Sunday paper cartoons. In my imagined caricature of Hollywood there were no street cars. I never had any idea that there were any large stores. Or theaters. Or banks. Or, in fact, anything that wasn't directly connected with the moving picture industry. And I think a lot of them

door-to-door with one another all on one long to find nothing but

HIGH-LIGHTS

DALE OWEN'S COMMENT:

Both Kalamazoo and Hollywood are alike in that they are both towns much talked-about and little

I used to think the actors in Hollywood never appeared out of make-up. My wife, in a beauty shop, was attended by Viola

The Marquis de la Falaise and I both picked out the same kind of neckties.

eek in Hollywood.

on a hundred on a thousand

In the upper corner: the East Avenue Bridge, Kalamazoo, leading to Detroit Deusen Building of the State Hospital; and, at the right, the State Theater



actors and directors. I would see long lines of them standing at the studio gates, waiting for a chance to work. They would always be dressed for their parts. I never had them pictured in regular street clothes. The men would all be handsome and the women all beautiful and charming. Money would flow like water. No job would pay any less than a

"Instead of arriving at this imagined threering-carnival I had pictured, I found Hollywood to be a typical-looking small town. On second thought, it isn't a small town at all; it is a big city within a small boundary. It is a cosmopolitan center. There are men and women here making fortunes in businesses that have no more bearing on the movies than those in Kalamazoo. And yet I still think that the pivot point of Hollywood's prosperity is the picture business

"Motion picture names and personalities crop up in the most everyday affairs of Hollywood. For instance, a few days after we arrived, my wife and I were looking at newly completed bungalows. Imagine our surprise to find that the whole tract of

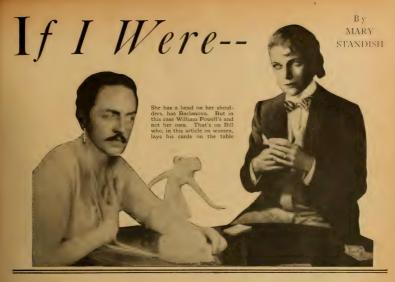
property was owned by Ruth Roland whom we had seen so often on the screen. And that her real-estate offices were scattered all over the town doing business with Mr. and Mrs. Average Citizen. Even the most casual transactions are colored with the excitement of celebrated names. My wife dropped into a beauty shop on the Boulevard and was waited upon personally by the sister of Viola Dana and Shirley Mason. This is the particular personal kick that only Hollywood can give to business. Nowhere else in the world could you find a situation of anything like the same sort. It is unique.

(Continued on page 123)



Fitting Apparel

This costume of Gloria Swanson's-for "Queen Kelly"-is that, both from the standpoint of art and actuality. According to the latest edicts of style from Paris, Gloria's dress may not be the glass of fashion. But none can deny it's the mold of form



A Man - - Baclanova Would A Woman - - Bill Powell Clothes

'HAT would you do if you were a man?" The blonde, Russian Baclanova sat opposite me, smiling at my query.
"You mean—about love?" she wanted to

know, superfluously-what else do we ever mean?

"Of course."
"Of his be pondered, cupping her chin in a slim hand.
"You mean—if I could be a man—and could choose—Yes?
"Well—" slowly, "I should be strong. Very strong. I do not like weak men. Strong physically and mentally.
And—I should never show a woman that I loved her too much. That is silly. What a woman fears-a little-to

lose-she values the more. Always. "I should not talk too much about myself. Men who do that give themselves away so. Even if a man is very clever, he should not do that. But then, if he is clever, he won't.
"I should live very hard. I should always be busy.

Work hard-play hard-I should try to have a great deal to do. I should keep myself in good condition-exercise and all that. I should be very, very active. And I should

SNOOZERS TABOO

T CAN'T bear a man who sleeps later than nine o'clock -no matter how late he has been out the night before. For a man to go on sleeping in the morning-ugh! No! (Continued on page 108)

Be Burly, Early And Would Go Easy On Baby Appreciative Of Women's Talk And Heavy On Home-Making

F I were a woman-If I were a woman? Gosh!" Thus Bill Powell approached the other side of this question. The sophisticated William, who plays the roué so often and so knowingly in pictures. He

should know, I thought.

"There are a lot of small, trite things that I might say," he remarked. "Such as—as—that if I were a woman, I should try never to let the seams of my stockings be crooked. And that I should take a good look at my knees before I appeared in public in a very short frock. That I should read the halitosis ads and take them seriously. That I should never use that wet kind of lip rouge. You knowit smears. That, if I had my hair hennaed or peroxided, I should try to have it done clear to the roots. That I shouldn't coo or talk baby talk unless I looked that way. That I should try to have my make-up unobtrusive.

"There are an infinite number of such things which might be said. But they mean so little.

From a man's point of view-so often-those things matter so little-except, perhaps, subconsciously

'But if I were a woman, I should try to play the game. I should try to learn-to familiarize myself with the basic facts of sex and life. I should study men a little and try to understand what makes them do the things they do. I should try to comprehend the difference in what the relations between the sexes mean to men and to women. Shopping with

THIRD OF A SERIES: Showing That Easter Parties Are Best When The Child Herself Plans Them

time I'm going to let him take me, because I learned from Gloria that even small children may have very definite opinions as to what really constitutes a party.

THE SALES TALK FAILS

WE went to a candy shop first. The lady who waited upon us offered chocolate bunnies, chocolate ducks, chocolate—oh, everything in chocolate which comes for Easter. But young lady Gloria shook her head ha a most decided manner. The saleslady argued and told of the advantages of roosters which could be eaten. "I don't care for them." At each new candy trinket offered, my shopping companion made the same affirmation. Oh, to have the disregard-of-necessity buying of the children! No inhibitions here that one should buy because someone else is a good talker.

But I was bewildered. Finally she took me by the hand and led me aside. "Candy is not good for children. I don't want it in my nests. We will have a little on the table to eat after our dinner. But I want things which

they can keep when they find them. I wish I could imitate the slight baby lisp which fell from the lips of this otherwise very

grown up person.
So we went to the toy rooms of a department store several blocks distant. We walked and Miss

"AMMA, may I give an Easter party?" How many children are ask-

ing that question? Just about as many as there are in each city. Little Gloria Lloyd asked it and Mildred Davis Lloyd and Harold gave their permission. So little Gloria planned her own

party from the very beginning.
"An Easter hunt," was her first thought.
"I had one last year and I loved it. We like
to hunt for surprises. We don't like to have

things given to us.

Now Gloria is only four and a half years old but she has very definite ideas upon things, like all four-and-a-half-year-old children. She wanted to make her own selections and make her own nests and plan er own food and—well, do everything for her own party.

I went shopping with her. Or rather, she took me shopping. Now usually it is I who take my young son shopping, but the next





Lloyd spoke nary a word. I wondered why she was so quiet and when I asked her, she answered: "But I am thinking about things which would be different for my party." What one of us has not walked crowded streets hunting for innovations for our next bridge party? Yet, we feel we must needs talk on and on to our children.

"I want a big prize for the one who finds the first nest. I can't take it myself even though I am first, can I? But I want somethin which I would want if I did find it."

THE BLUE BUNNY

WE had no more than entered the store when she spied a huge blue bunny. "That is the prize." Nor did she look farther. She had seen what she wanted and that ended the matter.

My mind played with the thousands of other little children who wanted to give Easter parties. How many of them would be able to afford such gorgeous big bunnies? Very few. But why should that bar them from making their own selections? Surely their mothers could steer them to those stores which have made Uncle Sam's nickels and dimes famous and give them the joy of selections within the range of their purses.

Each article she chose was essentially lasting and substantial. Another bunny, smaller, so it would not compete with the size of the prize-offering; a duck; two eggs—the kind which open up and have space for candies. "We can put real eggs which are colored in these if Mother does not wish me to have candy," she explained as

she ordered. A rooster on wheels. When she had six, she stopped, "How many have 1?" she inquired. "Six," I answered. "That is enough. I will have six. When you have more, things might happen. Many children are not so much fun. Do you think so? And my mother says big parties cost too much money."

I smiled. Perhaps it would be wise if children with less were



even though I am first, can I? But I want something taught to think of this angle; it's wise training for every child.

PRESENTS FOR THE ABSENT

"I WANT things like that for the table. I want big I things so when the party is over I can take them and send them to the hospital for the poor children. Then some children who were not invited can have bunnies."

Again the ten cent store flashed through my mind. What difference whether these things cost five dollars or five cents? How many children, in lesser circumstances, would have insisted upon two-of-a-kind gifts to remember the little outsiders rather than the guests? One present for each child, the one found in the nest, and that was all she would give them. The things on the table were for those less fortunate of whom she has evidently been trained to think since she was in the cradle.

And since the variety was not great in the big bunnies

and duckies, she just decided to take two of everything she had already chosen. I tried to suggest that this

would make a repetition and the table decorations would be the same as the nest prizes. But she shook her head. She wanted two, so those other children would have exactly what they were having.

"Gloria, will you give a party for me now and use these things before Easter so I can put it in the paper?"

She looked at me a moment, then burst into smiles. "That will give me a chance to have two

(Continued on page 126)



Bringing be all his. Daughter is sure to be quite haughty in front of the old man. Of course, it is quite inevitable that in time the professional pa will become

I suppose that the reason pas have been neglected so long is because mas are so much more adaptable. Mamma can put on a Paris gown right over her fifty-cent undies and at once look to the manner born. While papas have an irritating way-as in case of one star's father, who used to be a street car conductor-of clinging to the shirt sleeves, and of continuing at the table the time-honored custom of exalting the knife above the fork.

It is rather surprising, too, how fathers can sometimes resurrect themselves, after years, once

daughter is successful.

"Father, dear father, come home with me now," is changing to "Daughter, dear daughter, come home with the dough!"

WHEN PARENTS BLOOM

SUCH fond papas usually bloom out suddenly as their daughter's business managers-

when mamma will let them. It used to be in the old days

picture star's father was to get a look at him. But, alas

that if you

snooty and choosey. He won't be a pa for less than so-and-so. Or he will want to live abroad. So daughter will sigh and let him have his way. After all, she'll reflect, a pa emeritus is better than no pa at all.

By GRACE KINGSLEY

UT where is papa?" I demanded, looking at the blank space next to mamma

We were looking at the star's family

Mamma was there in the full splendor of huge sleeves, a purse on a chain at the belt, and a

But papa was among those absent.

Mother's Day, you have probably realized, was a great institution in Hollywood, but Father's Day was a complete wash-out.

But all this is changing. Because now a professional aristocracy is growing up in filmland. And a father is a necessary

ornament to hang on a family tree.

Family trees are being planted right and left these days in what it is hoped will prove to be ancestral estates. And how can you have an ancestry without an ancestor? Therefore daddies of all kinds. whiskered and clean shaven, light and dark, grave and gay, are being trotted out and dusted off, often bewildered and blinking in the sudden white light of

And when I say daddies, I mean, of course, fathers. "Follies" girls may have daddies, but a picture girl has a father. And the way things look now, Hollywood will soon be as full of pas as it is of mas.

HIGH-PRICED PAPAS

WITH what eagerness indeed fathers are now being rescued from oblivion. Take the case of a recent pa, who died after living an entirely obscure life—some say as gate-man in the very studio where his haughty daughter worked-who was given a perfectly grand funeral just in the nick of time to preserve him to posterity

Why, so great is the run on pas that I shouldn't be a bit surprised to see professional pas being

adopted instead of mas.

Can't you imagine the man who cooks flapjacks in the window of the little café at the corner putting on his best suit, preening himself at the mirror, and imagining that he looks like Billie Dove?

Just fancy one of these professional pas sitting humbly, twirling his hat, while he waits in the ante-room of the home where he is to become a father? But the pains will

From the upper left corner and across: Oscar Miller, Patsy Ruth's father; Mary Philbin's; Alexander B. Hamilton, Veil's; Philbn's; Alexander D. Hamitton, Neits; Pat O'Malley's; Rex Ingram's; and Christo-pher Murray, James's. From the lower corner, up: June Marlowe's father; B. H. Rogers, Buddy's; Judge Bernard Douras, Marion Davies's father; Ben Lyon, Sr., Ben's; Mae Busch's; and, in the hat, Dolores Del Rio's



seldom did you find him. You'd hope to sort of sneak up on him somewhere, but when you arrived, he would have vanished.

Once in those old days I did meet a film papa face to face. He was a nicelooking man with good manners. But when I asked him about his famous daughter, he merely gave me a dark look and fled

And what awful slip-ups were made in those old days. For instance, one film mamma I knew divorced her husband after daughter became famous-and then what did the old man do but go and inherit a

Ah, yes, how the poor pa used to be neglected. To be sure. No wonder the kidders razzed him unmercifully-told how, while Trotty Van Socks was riding around in her Rolls-Royce and cultivating an English accent, her poor old dad was still down in Texas, gee-having the mules over the family farm. Or how, while Mary Monkeyshines, the famous comedienne, was telling the first butler to tell the second butler to lay off speaking to her when he met her on the street, her papa was somewhere inquiring solicitously, "Close shave, sir?" Or of how, while daughter was having her dainty toenails

manicured, pa was still dirty-ing himself all up, heaving coal down on the Rio Grande. But as I was saying, pas

are now de rigueur, and one may as well

let you in on them. SOME ARE RICH RICH man. Some of them are,

to be sure

-like Sue Carol's pa, who is a financier in Chicago. Poor man. Well, of course.

Then daughter sets him up in business. these days, like Clara Bow, who has given her dad a dry-cleaning establishment and a café or

two to play with. Beggar man, thief

There may be some of these, but honestly I haven't heard of

Doctor, lawyer, merchant, chief. Ah, despite the great indoor sport

of razzing the pas, there are a good many of

Let's see. Bebe Daniels' father is a physician. He lives in Michigan. He and Bebe's mother have long been separated, and when Bebe's parents decided to live apart, Bebe's mother went back on the stage, and Bebe's first rôle was played as an infant in long clothes, when she was carried onto the stage.

If you have come in contact with Vilma Banky, you have probably learned that she is a great diplomat. That faculty she inherited from her father, who was a government official in Budapest,

Hungary, for many years. Esther Ralston comes honestly by her acting talent, for her father is an actor and stage director. The whole family-brothers, sisters and parents-

appeared on the stage together. Her father has retired. Just enter into an argument with Louise Brooks and you'll see what you'll get. Her dad is a lawyer in Wichita, Kansas; and Louise inherits his

cleverness at arguing.

AN ASBESTOS BARON

OLLEEN MOORE'S father is interested in mines nowadays, owning some asbestos holdings in Arizona. Baclanova's father died during the first hectic days of Soviet Russia, and she has inherited his banking interests, what there is left of them. Ruth Taylor's father manages a string of shoe stores in Los Angeles. Lois Wilson's father was an insurance agent when Lois went into pictures. Patsy Ruth

Miller's father is her business manager, and is also manager of large business interests of his own. Betty Bronson's father was a traveling salesman, selling pianos, but evidently was more artist than salesman, for

while he was an excellent musician, he died leaving his family little to live on. The father of Louise Fazenda was a grain broker, and

just at present he is traveling around the world, the journey being the gift of his daughter. (Continued on page 122)

From the upper right corner and across:
Custer R. Morrison, Colleen Moore's
Custer C. Morrison, Colleen Moore's
Carric C. Morrison, Colleen Moore's
Carric C. Morrison, Colleen Moore's
Collyer's father; and A. K. Wilson, Lois's. From the lower corner
and up: Mr. Edward J. Zadley, Leatric Joy's father; Rudojph
Schildkraut, Joseph's; May McAvoy's; A. S. Cronk, Claire Windsor's; Charles Ray's, and Betty Compson's



Two Vaudevillagers



COTY



FACE POWDER
IN NINE TRUE SHADES
ALL COTY OBEURS
INCLUDING
L'AIMANT
The densition of Arriss
\$1.00
Double Size \$1.50

BEAUTY ENSEMBLE

Tive sure steps to beauty—from smooth satin skin made lovely by Colcreme, COTY and COTY Vanishing Cream to the radiant magic of texture and colour in COTY Face Powders, Rouge and Lipstick, in skades to glorfy the individual

ity of your charm

ROUGES
IN FIVE ARTISTICALLY
PERFECT SHADES
\$1,00
Rebils 50c

"COLCREME,
CLEANSING, NOURISHING,
BEAUTIFYING IN
ONE CREAM
\$1.00



SIM COTY COTY COMEAN

OLYMPIC LIPSTICK IN FIVE RADIANT, TONES THAT COMPLETE THE EFFECT \$1.50 Realls 50c

CRÈME COTY VANISHING CREAM - A PERFECT MAKE-UP BASE \$1.00

COTY INC., 714 Fifth Avenue, New York

JOAN CRAWFORD, fascinating Metro-Goldwyn-Mayer star, finds Lux Toilet Soap delightful both in this lovely bathroom and in her special dressing room on location.

"HAYE ried innumerable French soaps, but never have I found anything like Lux Toilet Soap for keeping myskinfresh and smooth. And 'studio skin' is the all-important asset for the star who must face into the glaring lights of the close-up."

Joan Crawford

Photo by C. S. Bull, Hollywoo

"Without smooth skin no girl can be lovely," say 39 leading Hollywood Directors

VELVETY SKIN is the most precious charm a girl can have. All Hollywood agrees on this.

"People open their hearts instantly to the loveliness of exquisite skin. Every star knows how essential beautiful smooth skin is," says Edward Sedgwick, Metro-Goldwyn-Mayer, voicing the opinion of leading directors.

Lux Toilet

When a close-up is being taken, Joan

CRAWFORD meets the brilliancy of the

newincandescent "sun-spot "lights with perfect self - confidence — because her

Facing the cruelest test a skin can meet

H OW WELL they know that the skin must be kept rarely smooth—the lovely girls whose beauty stirs a million hearts every time they appear on the screen!

For there is something about lovely skin that sends a ripple of emotion through every heart. And for the screen star, skin as smooth as a flower-petal is a prime necessity.

The huge new incandescent "sunspot" lights pour down on a star's 9 out of 10 screen stars use Lux Toilet Soab

face and shoulders and arms when a close-up is being taken, and film more highly sensitized than ever would inevitably register every tiniest flaw in the skin texture.

Consequently, of the 451 important actresses in Hollywood, including all stars, 442 depend on Lux Toilet Soap to guard their skin. The

next time you see your favorite screen star in a close-up, remember that 9 out of 10 screen stars keep their skin captivatingly smooth with this delightful soap. It is made by the famous French method.

And all the great film studios have made it the official soap for all dressing rooms.

If you haven't discovered for yourself how wonderfully smooth this white, daintily fragrant soap keeps your skin, try it today. Use it for the bath and the shampoo. It lathers so generously, even in hard water!



Photo by E. Fryer.

LOUISE FAZENDA, Warner Brothers' star, in the Hollywood bathroom which sets off her charm so well. "I used to use the fine French soaps but now I find that Lux Toilet Soap gives the same beautiful smoothness to my skin. I am devoted to it."

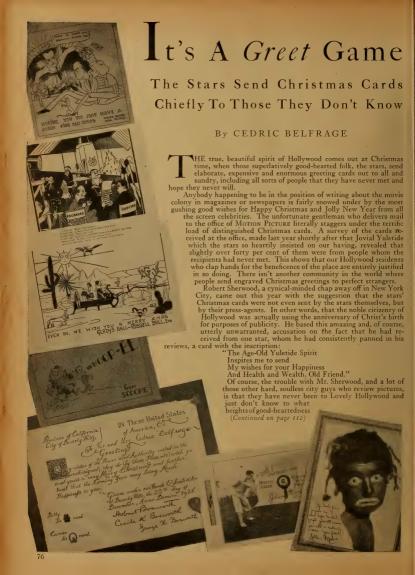


EVELYN BRENT, popular Paramount star, says: "A star must have a smooth skin. Lux Toilet Soap is so very pleasing and soothing."

Soap

Luxury such as you have found only in French soaps at 50¢ and \$1.00 the cake—now

IO¢







THIS IS THE POPULAR GIRLS

THERE are certain girls, who on casual analysis do not appear unusually gifted, yet who cannot find enough hours in the day to meet their engagements.

What is their secret?

Health! For the world today pays tribute above all things to the ability to take part without stint in moments of gayety and enjoyment! To that vitality and aliveness which are just expressions of radiant health.

Your health! Protect it! It is your most precious possession. Particularly, guard it at The Danger

Line. Your own dentist will tell you that diseases of the teeth and gums often cause serious illness. And he will tell you, also, that the most serious dental troubles result from acids that form at The Danger Line—where teeth and gums meet.

Squibb's Dental Cream will protect the beauty of your smile because it contains more than 50% Squibb's Milk of Magnesia. It reaches all the spots that are beyond the reach of your tooth-brush and neutralizes the acids there.

Squibb's Dental Cream is mild and safe. It cannot injure the most delicate gum tissues. It contains no grit. It *cleans* beautifully. Use it regularly. At druggists—only 40 cents a large tube.

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SQUIBB'S DENTAL CREAM

A Mediæval Modern

Joseph Schildkraut Will Never Be Properly Dressed Until He Wears A Castle

By DOROTHY BAY

He was the fiery, romantic Gellini in "The Firebrand." And he was living the part of Judas, two thousand years ago, in "The King of Kings." But put him in a regulation social drama, in a setting of everyday clothes, Main Street situations, Babbit emotions, and he is like Samson with his locks shorn. He doesn't belong.

The picture that brought him to the screen is the story of Joseph Schildkraut. In "The Road to Yesterday" he was the spirit of those medieval days. He played a part in the modern sequences, but he seemed always to have belonged to the days that told the story in the past.

He was that handsome young Count. The pagan knight of drawn dagger and adventure!

In real life, his castle is a gray

knight of drawn dagger and a In real life, his castle is a gray stucco house at the end of a Hollywood street. One side looks out on tapestry hills. The other, down on a rainbow garden of pansy beds splashed with California poppies; and across the rooftops of Los Angeles, stretching like miniature movie sets to the blue horizon.

ME AND MY

HOBBIES

INSTEAD of blazoned armor and lance, he wears flannel (Continued on page 121)



Twain's famous story about a modern man suddenly transported back to mediaval days, in "A Connecticut Yankee at King Arthur's Court." This is the converse of that tale. It is of a knight that might have been of Arthur's court transported from days of tournaments and round tables to live his life in modern times.

There is something about Joseph Schildkraut that takes you back along the road to yesterday. He belongs to the days of Romance and Adventure. To days of jousts and flashing blades, when knights were bold, and hearts beat high and hot for conquest and fair lady! Never a pure white Galahad in search of a Holy Grail, but one aflame, tempestuous, lawless. A pagan knight sweeping everything before him!

Perhaps it is the chaotic blending of four old world races that weaves a spell about him. The fire and romance of Spain is in his blood, the exotic mystery of Turkey, the haunting music of the Hungarian gypsy, the untamed freedom of Roumania's impenetrable forests. But whatever it is, set him in a Moorish castle, make him an Oriental prince, surround him with plots and intrigues, give him the picturesque, the unusual, the magnificent gesture. And he need not act. He will be natural, at home!

HE JUST DOESN'T BELONG

HE was Liliom, the character he made gering, bewildering. Leaving his audience not knowing whether to laugh or cry, at the end. He was the eere and fantastic Peer Gynt.



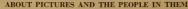


Gary Cooper seems to be giving his fans a look of gratitude for their efforts in securing for him second place this month. The girls sure are for Gary





Would you say this was
"The Awakening" of
Vilma Banky's fans?
They have at last
learned what to do if
they want their favorite
to adorn this page



The Answer Man will fell any one who wants to know marking, everything there is to be couldn't uncur! Answer to any questions will be printed in MOTION PICTURE, if space permits. If it doesn't, he lirep's by personal letter directly. When you write in your same and adverse on the letter and endoes a stumped envelope addressed to be a compared to the country of the

ELSIE-Is it wrong to bet on horses? Yes, the way some people do it. Alice White is about nineteen years old. She is not married. I can supply you with their photos. Laura La Plante was born Nov. 1, 1904. She receives her fan mail at the Universal Studios, Universal City, Cal. Eddie Quillan was born in Philadelphia, Pa., March 31, 1907. Received his education at Saint Gabriel's School in South Philadelphia, later finishing at Mount Carmel. He has four brothers and five sisters. Write him Pathe Studios, Culver City, Cal.

A VIKING-Greta Nissen was born in Oslo, Norway, She is five feet two, weighs 120 pounds, has blonde hair and blue eyes, She is playing on the stage right now. Jeanette Loff in Idaho. She is five feet two, weighs 105 pounds, golden hair and blue eyes. Thanks for the greetings.

MARDI-The picture you are referring to is Vera Reynolds. Donald Keith was to is Vera Reynolds. Dönald Keith was born in Boston, Mass., twenty-six years ago. He is five feet eleven, weighs 155 pounds, has light brown hair and blue eyes. Real name Francis Feeney, married to Kathryn Stickuzza. Donald Reed, Mexico City, July 25, 1902. Six feet tall, weighs 160 pounds, dark hair and eyes. Real name Ernesto Guilleon, married, and has a son. Write Richard Arlen at Paramount Studios, 5451 Marathon St., Hollywood, Cal.

COLLEEN --- Colleen Moore was born in

Port Huron, Mich., Aug. 8, 1902. David Lee is about four years old. His brother Frankie Lee, no doubt you

Frankie Lee, no doubt you remember him, played as the child in Lon Chaney's "Miracle Man" a few years ago. You will see Davey next in his first starring rôle in "Sonny Boy"; receives his fan mail at the Warner Brothers Studios, 5842 Sunset Blyd., Hollywood, Cal. Yes, I believe in the short time he has played, the time he has played, the mail man has quite a time bringing in his fan letters.

A YORKEVILLE BLONDE—Blondes are scattered all over the universe. Matty Kemp was born in New York City, Sept. 10, 1907, and was educated in the public



"Our Modern Maiden"-what more befitting title could be given to a picture starring Joan Crawford? Her mail has increased in leaps and bounds and she wins highest honors this month

schools of New York and Long Island City, and in the American Academy at Pough-keepsie. He made his first appearance in one of Art Acord's western productions filmed at Universal City. He is five feet ten inches tall, weighs 166 pounds, has Thomson died Christmas Eve. Theodare Roberts, Arnold Kent, Larry Semon and Ted McNamara died last year. Ralph was born Jan. 23, 1900. Write him at Warere Brothers Studios, 5342 Sunset Blvd, Hollywood. Cal. Gilbert Roland, who played in 'Ramona', will play opposite Dolores Del Klio in 'Evangeline.' This picture was made a few years ago, with Miriam Cooper and Albert Roscoe as Eungeline and Gabriel. Paul Weigel was Father Felicies. KITTY—Send your note to Rex Bell at the Fox Studios, 1401 No. Western Ave, Los Angeles, Cal. He was born in Chicago, Ill, twenty-two years ago. He is six feet tall, weighs 165 pounds, blond curly hair and blue eyes. Real name George Beldan. Anna May Wong is in Germany. Nora Lane is playing in 'Son of Anals,' starring George O'Brien. Ernest Torrence, Lili Damita, He and the Company of the Compa KITTY-Send your note to Rex Bell at

brown hair and eyes. Joan Crawford hails from San Antonio, Texas, March 23, 1906, blonde hair right now and blue eyes. Real name Lucille Le Sueur. Send me a self-ad-

dressed envelope for the other biographies. SEENARF-Sounds strange, Fred Thomson died Christmas Eve. Theodore Roberts, Arnold Kent, Larry Semon and

GERT - Richard Dix's real name Ernest Brimmer. He is playing in "Nothing but the Truth," which is a talkie. He is not

Married or engaged.
William Boyd in "The
Flying Fool," Pathe
Studios, Culver City, Cal.
Yes, I think he would send you his wife's photo. The only way of catching a train I ever disrell and Janet Gaynor are appearing again together in "Blue Skies."

ELEANOR GOR-ELEANOR GOR-DON-Buddy Rogers had interviews in the May 1926 Motion Picture. Aug. 1928-Nov. 1928 Classic. Write our circulation depart-ment in regard to these back issues. Glenn Tryon. back issues. Glenn Tryon, Myrna Kennedy and (Continued on page 124)



This smiling youth who is working in "Close Harmony" with Nancy Carroll seems to have earned a permanent place on this page. Yes, he's our "Buddy" Rogers



"The Man and the Moment" and what a moment for any man when the woman is Billie Dove. Miss Dove's admirers insist she mer-its a place on this page and we agree



Because he's tall, dark and handsome and be-cause Nils Asther is dangerously fascinating, that's why his pictures are so popular. He's the answer to why girls go to the movies

As told to PRINCESS PAT by 10.000 Men

"Women Use Too Much Rouge"



THE MEN, poor dears, are not quite correct. They judge by appearances solely. What they really protest is the "painted look"—and "too much rouge" is not really a question of quantity. It is a

matter of kind; for even the tiniest bit of usual rouge does look unreal.

Women have startling proof of difference in rouges once they try Princess Pat. Have you sometimes watched fleecy clouds at sunset shade from deepest rose to faintest pink, every tone pure and luminous? So it is with Princess Pat rouge. Every tone is pure and luminous, seeming to lie beneath the skin and not upon it. You obtain more, or less, color by using freely or sparingly. But there is never a question of too much, never the unlovely "painted look" to which men object.

Purity, delicacy, the most costly color tints, and a secret formula combine to make Princess Pat the most natural rouge in the world. And whether blonde on brunette, you can use any and all of the six Princess Pat shades with perfect effect—instead of being limited to one as with usual rouges.

Velvet Your Skin with Princess Pat Almond Base Face Powder

Velvet is just the word; for the soft, soothing Almond Base imparts to

PRINCESS PAT LTD. CHICAGO, ILLINOIS



Princess Pat an entirely new "feel," makes its application a vertiable caress. Most powders contain starch as a base—hence their drying effect. The Almond in Princess Pat definitely helps the skin, assists it to remain pliant and fine of texture. And there has never been a powder to go on so smoothly, or cling so long—never because only in Princess Pat do you find the soft, naturally adherent Almond Base—instead of starch.

Princess Par Almond Base face powder now comes in two weights. Medium weight in the familiar oblong box lighter weight in the new round box. It has been possible because of the Almond Base to make the lighter weight powder just as clinging as the medium.

Wonderful New Color for Lips

Just what you've wanted—lip rouge that colors the visible part of the lips and that also adheres to and colors the inside, moist surface. Thus, parted lips show beautiful color all the way back—no unlovely "rim" of color as with usual lipsticks.

Try the Seven Famous Aids-to-Beauty in Princess Pat Week End Set

This is really an "acquaintance" setenough of each preparation for a thorough trial—enough for two weeks. And the beauty book sent with set contains information on skin care of real value—besides artful secrets of make-up which vastly enhance results from rouge,

sults from rouge, powder and lip rouge. You will be delighted with the set.

Get This
Week End Set
—SPECIAL

he very popular Princess Pat
Veek-End Set is offered for a
mited time for 1111 SOOLPON and
Set [coint]. Only one to a cusmer, Besides Rouge, set contains easily a month's
apply of Almond Boss Powder and SIX oher Prinses Pat preparations. Packed in a beautifully decorab

	PRINCESS P. 2709 S. Wells St. Dep.			
Enclose rirtcess I	d find 25c for which Pat Week-End Set.	send	me	the
ame for	intl			

Street.

City and State.....

Junior Coghlan Has Broken

Many Homes

By

DONALD CALHOUN

UNIOR COGHLAN was quite gloomy at the thought of being inter-viewed. I had to tell him about my going to New York and North Africa and those places to get him out of his sad state of mind. I also showed him how I could wiggle my ears which made him want to show off his talents so he illustrated how he could spit through his teeth which he can do pretty good because they are quite wide

He had along with him four boy friends from the East who were full of questions like this, "Say, Junior, was that real tobacco juice you spit in the 'Yankee Clipper'?"
Junior said, "No, but it could have been."

They also asked him if he had had to eat real castor oil in "The Country Doctor." Junior said it had been. He said an actor had to suffer for his art, and that one of his most painful sufferings was his long hair. He gets razzed about it in school many a time. Even the kids at the athaletic club called him a pretty movie star and asked him if he was going to get a boyish

Junior declared that he was quite tough and boasted that "he had broaken up more homes than any of them had." Did he use a hatchet, or what?

After that there was a big towel fight. We were in the locker room getting ready to go into the pool. The kids made so much noise the negro valet came hurrying up

Junior Coghlan, at the top and at the right in the two

ower pictures, gets parts because he can cry swell, says

Donald Calhoun, at the left in the bottom photograph.

His success, if Louis Wolheim's expression is expressive,

was not won by playing the bugle

He's A Movie Star, But At School He's Only A Scrub And A Garbage Man

demanding to know "what was coming off in here.

IUNIOR TELLS HIM

JUNIOR yelled out, "My B. V. D.'s." I'm not re-sponsible for that wise

Junior is a member of the he pretty near uses it to death. He got the membership as a Christmas present from his dad. He's such a strenuous

athalete that he goes through about every athaletic suit he has. When we were swimming some men from the studio wanted to take some pictures of us, and

photographed in because his had holes in the wrong places.

graphed because he wasn't supposed to be working to-day and he said that was work. But finally they got on the promise that he could

have an extra swim that afternoon. I found out that he and his four friends had already had three swims that morning. They must have been pretty near water-logged.

When he isn't working in pictures Junior goes to Le Conte Junior High School where I go.

At school he is not a movie star. He is only a scrub. All the seniors snub him like any other scrub. When he first came to school they made him get on his knees and (Continued on page 110)

The Newest Touch of Smartness HELENA RUBINSTEIN'S Cosmetic Masterpieces

Paris-inspired, created by one who is artist as well as scientist, the cosmetic masterpieces of HELENA RUBINSTEIN are unquestionably the finest in all the world—and the most flattering!

Helena Rubinstein has perfected the one indelible lipstick that gives the lips satin-smoothness and suppleness, as well as lasting color. Helena Rubinstein originated the rouges that



HELENA RUBINSTEIN
World Renounced Beauty Specialist

not only enhance the skin, but actually protect and benefit it. And back of the marvelous powders that bear her name, is Helena Rubinstein's genius for the blending of colors and textures. On sheer merit the powder creations of Helena Rubinstein maintain absolute supremacy.

Know the witchery of make-up, realize the full flower of your loveliness through these world famed finishing touches. Build your beauty with Helena Rubinstein's Specialized Preparations—enhance your beauty with her inimitable finishing touches. Her creations proclaim her the artist as well as the scientist!

The Perfect Foundation

Water Lily Foundation. Makes powder and rouge doubly adherent, doubly flattering, 2.00, 3.50.

A Powder Masterpiece!

Valaze Poudre Enchanté—the most exquisite powder in the world! In the smart silver box, 3.00.—In the luxurious Chinese Temple Box, 10.00. Other Valaze Powders, 1.50 to 7.50. Irresistible Rouges

Valaze Rouges flatter and protect the skin. Red Raspberry for day time. Red Geranium for evening. Crushed Rose Leaves, the conservative tone. 1.00 to 5.00,

The Last Word in Indelible Lipsticks

Cubist Lipstick in two enchanting shades, Red Raspberry for day and Red Geranium for evening, 1.00. Water Lily Lipstick in Red Cardinal and Red Ruby. 1.25.

The Smartest Vanities

Water Lily Compacts in modishly colorful cases. Double, 2.50, 3.00. Single, 2.00, 2.50.

Heighten the Beauty of Your Eyes

with Valaze Eyelash Grower and Darkener, 1.00. Valaze Persian Eye Black (Mascara); adherent, yet does not make the lashes brittle, 1.00, 1.50. Valaze Eye Shadow (Compact or Cream), Brown, Black, Blue or Green, 1.00,

Your Daily Beauty Treatment

Cleanse with Valaze Pasteurized Face Cream (1.00). Clear, refine and animate the skin with Valaze Beautifying Skinfood—Helena Rubinstein's skin-clearing masterpiece (1.00). Brace the tissues and tighten the pores with Valaze Skin-toning Lotion (1.25). Complete treatment—a two-months' supply—with detailed instructions (3.23).

If there are blackheads, conspicuous pores, wash the skin with Valaze Blackhead and Open Pore Paste Special (1.00). This unique preparation gently penetrates the pores, ridding them of all impurities. Use this preparation instead of soap.

Helena Rubinstein Paris

8 East 57th Street, New York

Boston, 234 Boylston Street Chicago, 670 N. Michigan Avenue 254 South 16th Street, Philadelphia 951 Broad Street, Newark

The Cosmetic and Home-Treatment Creations of Helena Rubinstein Are Obtainable at the Better Shops, or Direct from the Salons Write to Helena Rubinstein, describing your skin and hair, and you will receive a Special Treatment Schedule. Ask for "Personality Make-up"—the booklet that tells you how to express your most beautiful you!



CARMEL MYERS

She Has, Like Doris Kenyon And Joan Crawford, Taken Out A Poetic License

BECAUSE YOU LOVE ME, DEAR

What is that moaning-moaning That's ringing in my ears? Why, that's my soul that's groaning For all these empty years.

What is that sighing-sighing That wells within my breast? Why, that's my heart that's crying For you—and peace—and rest.

What is that burning-burning That sets my cheeks aflame? Why, that's my soul that's yearning To hold you close again.

What is that ringing-ringing That I hear both far and near? Why, that's my heart that's singing Because you love me, dear.

SHE HAS NOT GONE

Her smile and radiance is not here to see Nor is she here to help us physically; But her spirit, her indomitable will, Is with us still

In trying moments when uncertain, Pondering what to do, a voice-her voice

Her "mamma voice" Says, "Come, my children, see it through." She has not gone.

True, true, we cannot touch her hair Or feel her good-night kiss warm on our Lips as we fall deep

But still, somehow, I feel she tucks me in And says her prayers as I say mine. She has not gone

This Mother of Mine.

Carmel woos the muse with all modern improvements: a special writing-shelf has been affixed to her set-chair. And, as these pictures prove, she can compose with or without a hat on

THE DEBT UNPAID

I can't believe that all there's to life Is the short span of things here below There's so much to be done, and life's hardly begun When the trumpet sounds and we go.

For time is so short, and it flies on swift wings, And before we quite make up our minds To what it's about, the candle's blown out

And God draws the curtain and blinds. So when we pass on to the next stopping place,

(And who can say where it will be?) The debt's left unpaid and love left unmade Will be dealt out to you and to me.

AS YOU GO ON YOUR WAY A-SMILING

When you hear what you think is the throb of the train,

It's the beats of my heart that's crying with pain,

As you go on your way a-smiling!

When you hear what you think is a bird's cry in fright,

It's my voice that I've sent to call you at night, As you go on your way a-smiling!

When you see what you see, what you think is rain in the sky, It's tears hanging heavy, unshed in my eye,

As you go on your way a-smiling!



A New Kind of Make-Up

Developed by Hollywood's Make-up Genius

NOW READY FOR YOU!

Under a Strange Light in Hollywood, we Found
Out How to Avoid "Off-Color" and
"Spotty" Effects in Make-up.

BEAUTY is a business in the motion picture colony, so we have studied make-up for years. And now you may benefit from our experience and gain added beauty through this new knowledge.

Under the blazing "Kleig" lights, more trying than sunlight, "stars" are photographed. Makev-must be perfect or grotesque effects result. To meet this severe test, Mar Factor developed a new kind of make-up, based on cosmetic color-harmony, which photographed perfectly. Today, Max Factor's Make-Up is used almost exclusively by the "stars"

Then from this discovery came powders, rouges and other essentials for day and evening use, based on the same principle of cosmetic color harmony. Their success in Hollywood was instantaneous. Now thousands use only Max Factor's Society Make-Up.

Perhaps you have worried abcut your make-up and have starched for ways to chance your beauty—and still you're not satisfied. The reason is simply this—there is more to make-up than merely a bit of powder and a dab of rouge. What is this wonderful secret of make-up? Why have Hollywood's "stars" and society women given up the haphazard use of cosmetics and adopted Society Make-up. Now you may know. You may have the very make-up, learn the very method, used by these beautiful women.

FREE Complexion Analysis by Max Factor, Hollywood's Genius of Make-Up

The one way to secure the exact make-up to best harmonize with your complexion, accentuate your sheatury, and enhance the charm of your personality is to have your complexion analyzed and your personal requirements determined. This Max Factor will do for you, without charge or obligation. He will also send you a copy of "The New Art of Make-Up" which fully

send you a copy of "The New Art of Make-Up" which fully explains cosmic color harmony and describes the correct method of make-up. Remember, you will never know how beautiful you can really be until you obtain the make-up secrets so highly valued by the "stars" of Hollywood. Carefully fill in the coupon and mail today to Max Factor in Hollywood.

Max Factor's Society Make-Up
HOLLYWOOD
"Cosmetics of the Stars"



Imagine Make-Up so Fauliless that even Under the Blazing Glare of the Motion Picture Lights it Photographs Perfectly. With Max Factor Society Make-Up You, too, Will Learn the Secret of the Stats.

If your make-up is "off-color" or too glaring, it over-shadows your personality. It becomes a worry, destroying that self-assurance which is an attribute of every charming woman. Permit Max Factor to analyze your complexion, as he has done for hundreds of screen stars, and recommend a make-up which will be just a part of your own natural beauty. Just fill in and mail the coupon.

•		_
	MAIL FOR YOUR COMPLEXION ANALYSIS	
l	r. Max Factor,-Max Factor Studios, Hollywood, Calif.	2-4
	Dear Sir: Send me a complimentary copy of your 40-page book, at 1 of Make-Up" and personal complexion analysis. I enclose 10 cc	"T
e	w Art of Make-Up" and personal complexion analysis. I enclose 10 co	ents

New Art of Make-Up" and personal co	mplexion anal	lysis. I enclose	10 cents to
cover cost of postage and handling.	Complexion	Color of Eyes	LIPS
	Light		Moist
Name	Fair	Color of Lashes	
	Medium		SKIN
Address	Ruddy	Color of Hair	Oily
	Dark		Dry
City	Sallow		Age
	Olive	snaces with c	heck mark



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"Where 'faces are fortunes' it behooves us to give them the care that holds youth and loveliness through the days of hard work in front of the camera. Sem-pray Cleansing Greme cleans thoroughly, it gives the delicate texture and color and keeps away the wrinkles. Sem-pray keeps the look of youth on the faces of women." Phyllic Haver

YOUTH! We turn and watch it pass by. Wherever we go we see youth with its freshness, its color, its vigor. A clean, beautiful face makes us turn for another look. Youth calls to us always. Sem-pray, that dainty compressed cleansing creme, in the oval container or in the original cake form, is making millions of faces youthfully lovely. It is keeping away the wrinkles. It is preserving the delicate texture, it is giving to the



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goods counters or There is a demonstration package of Sem-pray waiting here for you—a package that will give you a week of cleanly skin glow; it will show you what constant use will do for you; it will show you that you can continue to have that soft, smooth, colorful loveliness of youth.

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A week's use of Sem-pray will demonstrate to you, as it has to millions of other women, that your skin can be kept youthfully lovely. The Demonstration Package not only contains a week's supply of Sem-pray, but also samples of Sem-pray Face Powder and Sem-Pray Rouge.

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City...... State......



Harry Manning says: "Reach for a Lucky instead of a sweet."

THEN I climbed aboard the 'America' after those cold, strenuous hours getting the men off the freighter 'Florida,' there was nothing I wanted so much as a Lucky-'By George,' it tasted wonderful! A Lucky is always refreshing. My tense nerves relaxed, my aching throat was soothed and the whole thrilling adventure just seemed a part of the day's work. As time goes by, and I look back to that memorable night, I'll always remember the wonderful taste of that welcome Lucky. As I went around to visit the men we'd rescued, I found many of them enjoying Luckies, too. We really couldn't wait to get back to our ship and 'Luckies.' As an actual fact in returning to the 'America' I noticed one of our men * rowing with one hand and lighting a 'Lucky' with the other. There's no flavor to equal toasted tobaccos, and I always prefer Lucky Strikes. There's wisdom in the saving: 'Reach for a Lucky instead of a sweet.' It helps a man to keep physically fit and we who follow the sea must always be prepared for any emergency."





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or itching skin, you must do TWO things! You must clear the skin of the pimples, You must clear the skin of the pimples, blackheads, scales and blotches and also heal the sore and broken tissue. That's what Rowles Mentho Sulphur does—the sulphur clears the skin while the menthol heals. That's why this great combination is putting an end to skin troubles. One night sees a great change in the skin. In two or three days the skin is of a new, clear healthy whiteness. All draggists carry Rowles Mentho Sulphur. Be sure it's Rowles.







Thoroughly hearth-hearted, Ronald Colman is. And likewise his very close friend, Charles Lane, Both show a strong predilection for pipes and pups

Has He Really Suffered?

(Continued from page 48)

withdraw in great haste in case he glared. But he didn't. He looked rather patient and resigned. He even smiled a little. Not much. But a flicker.

ffered?" he repeated, shaking his "I hardly think so. Not real suffer-

head. "I hardly think so. Not real sancting. I am only twenty-seven, you see.
"Youth doesn't suffer. Not really. It thinks it does. But it isn't capable of real suffering." He lapsed into silence again. falls in love," he remarked.

There was another silence. The conversa-tion proceeded like that. A brief remark or two and then a long silence before the next one. You get used to it.

After this silence he admitted, "I have been in love."

A long pause and then I murmured, "Did He nodded. "Sometimes. But not for long. Not more than a month or two."

HE WONDERS IF HE HAS

THERE was a nice breeze and a warm sun and I was getting a little sleepy. So I jumped when he finally said, "I wonder now whether I have ever been in love—

I might as well sit still and wait, I con-The conversation couldn't exactly be called animated, but what there was of it seemed to be approaching some sort of answer to my question. I nearly missed the next one—his voice was so low.

"I'm not going to fall in love," he was muttering. "It—it hurts. That's why I'm

-fickle-now.

"Then you have suffered!" I was quite triumphant.
"Mmmm." He nodded again, slowly.

"I'm so self-conscious!" he added, irrelevantly. I could see that.
"There was a time," he went on, "the time when I was going to play in 'Children of Divorce.' I had had only two real parts before that. The one in 'The Winning of Barbara Worth' and a bit in 'Wings.' I was

scard. All the cast were experienced troug-ers. I worked two days and then they called me in and told me they guessed I wasn't quite ready to handle that part, into the hills —alone. Meanwhile they had seen the rushes of the third day and they decided I could do it. They couldn't find me. I came into town and went into Henri's to get something to eat. I was starving. Frank Lloyd saw me and rushed over. In hunting

"'Gary!' he cried. 'We've been hunting everywhere for you! We're holding up the picture. We're going to use you.'

"I HAD the funniest feeling—something inside of me changed. I didn't know until that moment how much that thing

had hurt!"
He smoked a while in silence and then he said, looking straight ahead of him, "But it is love—reall—that makes you suffer."
In a surprising little burst of confidence, he went on, "I did suffer once—for five months. You know—that business of doubt—of knowing something is wrong and not being able to put your finger on it. That doubt—of knowing something is vrong and not being able to put your finger on it. That awful business of going to bed and not being able to sleep—of getting up in the morning and wishing you need never wake to face another day—of that. I would go to see her and try to find out what it was—between us. There would be explanations and protests. My mind would be set at ease. Then two or three days later—something would happen. It would begin all over again. Not to be able to trust the one you love—it's hell!
"Then one day I found I couldn't suffer any more. It was over—done with. So I

went and said so.
"What I want from love is—security. I

want to be sure. People say men are naturally polygamists. I think that is not true. It isn't true of me. If I am in love, I want just one woman. But I want her wholly.

"I don't know whether I shall ever be

able to marry in Hollywood. Life isn't nor-

able to marry in Frollywood. Lie is at toormal. People do not have a normal chancemal. People do not have a normal chance"You can be regular. But it takes a lot
of trying. Sometimes I think it might be
easier—and the happier way—to be just a
hard-boiled backlor—taking things as they
come and not caring. It's all right unless
you fall in love. When you're in love,

YOU'VE GOT TO BE STRONG

"I'D like to think that I could marry and I have a home and live just like Mr. and Mrs. Jones in South Bend, Indiana. Have your little bit of fame and adulation. But not let it make any difference in your life.

I wonder if it could be done.

"It's what I want. But you have to be

so strong to do it.

so at the what what you have to be so at the what what he was and pared slowly up and down. "Suffered?" he mused. "Maybe, I think perhaps that because I don't talk much, people get the idea that I am sensitive and that I suffer in silence. That isn't it. I'm Anglo-Saxon. They don't make much noise about their hurts. Not often. I am not about their hurts. Not often. I am not super-sensitive. I am not hurt more easily than any other man. Please don't get that idea. I have been hurt—yes. Maybe it Cary tries to be honest, I think. Honest must of all with himself. He is making a definite effort not to be caught by the tinsel which entangles young stars. Not to be mislead not to lose his solid sense of values. He seems to weigh every word and to try to say what he feels.

He has tremendous charm. His slow, whimsical smile is one of the most attractive I have ever seen. And he has one of the rarest attributes in the profession, a sense of

The girls are right. He has suffered and he will suffer more. Looking for sincerity and trust—in Hollywood.

Dear me! Here I am languishing, too. And yearning. I'm just a weak woman,



A costume for every occasion, Lois Moran Even for so incidental a pastime as ladder-climbing, she has a dress with stripes to harmonize with the rungs, and a hat to

" $m M_{ m y}$ hands too must dance..." says charming

ANNA PAVLOWA



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says, "It helps to give my hands sparkle and vivacity. I always use it to 'make-up' my hands, to keep each fingernail shining, looking truly soigne. Indeed it is used a great deal in Paris-French women know how it flatters the fingertips. All the Cutex Preparations are needed, however, to make the hand ready for this brilliant finish. Cuticle Remover and Cream to keep the ovals smoothly rounded and the under nail-tips immaculately clean."

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By morning, most, if not all, of your dandruff my horning, most, if not all, or your dandrun will be gone, and two or three more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have.

You will find, too, that all itching of the scalp will stop instantly and your hair will be lustrous, glossy, silky and soft, and look and feel a hun-dred times better.

You can get Liquid Arvon at any drug store, and s four ounce bottle is all you will need. This simple remedy has never been known to









As Bobby Clark used to say, it don't look like evvything was fah and squah in this gulch; and what with the sudden discovery of a card in Dorothy Dwan's sleeve, Tom Mix declares the next time he plays with her, she's got to wear a bathing suit

The Love-Life Story of Mary Nolan

(Continued from page 45)

And that comfort eventually turned into something which I thought was much deeper. Just where this would have ended-what woman can tell where her interest in man would have ended if fate had not intervened and ended it for her?—I do not know. Only Ioe Schenck saw "My Viennese Lover" and signed me to make American pictures. At the same time he signed Nils Asther.

NILS LIKE A BROTHER

NILS had been my leading man in Germany. We were pals. We crossed the ocean on the same ship. What a break for me. But he soon learned when we landed in me. But he soon learned when we landed in New York City. IMOGENE WILSON ARRIVES FROM EUROPE AS A PIC-TURE STAR. SHE BRINGS BACK NILS ASTHER. THEY ARE ENGAGED TO BE MARRIED-but you read the

The Begen and the didn't know quite what to think of it. Do you know, it is possible for a woman to love a man who is not her bother just like a brother? Of course, the world won't grant that of Imogene Wilson or any other well-publicized woman. If I tell them that Nils is the kind of a boy whom I'd call up in the night and say, "Nils, I have a tummy-ache. Please go and get me some pepsin," who would believe it? But some pepsin," who would believe it? But sometime in her life every woman finds a man whom she loves in that manner, and
Nils Asther was that man to Mary Nolan.
What a time I had in Hollywood! They

weren't even going to let me play in pictures. Oh, the penalty a woman pays for a name which has once screamed across the newspapers! But Joseph Schenck told them to give me my chance, instructed them to let said, "Now hand be quiet."

But how can a girl with my name really lie low and be quiet? When I was in Europe, that the American newspapers reported it in their scandals. In Hollywood-

I WAS lonesome. Bewildered and lone-some. I don't care much about going out, but a woman must have a little natural

relaxation. I have been to the Mayfair once, the Cocoanut Grove once and two once, the Cocoanut Grove once and two openings. But every one of them has been properly noted. When I was first at Uni-versal I was desperately lonesome. And I find that when a woman is lonesome is when she is most likely to get into mischief. When she is most susceptible to the influ-Which she is host susceptible to the inhit-ence of a man who is kind to her. Norman Kerry was at Universal. He began being kind to me. I appreciated it, liked him for it. But his kindness, as things turned out, was merely cruelty. It is cruel for a man to be kind to a woman when she must spend every moment thinking how she can keep her name out of the newspapers. I thought much of Norman. Every woman finds a time in her life when she lets her thoughts dwell on the man who is her antidote for that gnawing, desperate illness of lonesome-ness and, yes, self-pity. But I had to stop seeing Norman. Holly-wood started talking about it

But I had to stop seeing Norman. Holly-wood started talking about I.
And now they're talking about Jack Gil-bert. (She laughed. The first normal, natural laugh since she had begun talking. I laughed with her. Only that morning someone had told me that Mary Nolan had stolen Jack Gibert from Greta Garbo.) Why I just finished making "Thirst" with Jack. No woman could help but love with Jack. No woman could help but love Hollywood director. He has an almost per-fect starve-gind. He knows the technique of

fect story-mind. He knows the technique of the screen as few people know it. We have spent hours and hours together talking, talking, talking. I think your little Alice White struck it about right in her love-life White struck it about right in the forestory. Jack is the kind of a man that any woman loves as a friend. He doesn't need to be her lover. Jack would make a great director. He is wonderful about helping as a friend; or you can love with that all-

WHOM DOES SHE LOVE?

I AM in love at this moment. Yes, he's in the motion picture profession, only I can't tell you his name. Why? Because he

doesn't know that I love him. And do you think that I am going to break it to him

through publication?
And love is Hell. I wouldn't wish it on my worst enemy. And again it is Heaven. It is a canker one moment, eating on your

I may loved in that manner. One moment I am in Heaven; the next I am in hysterics. When am I going to tell him? I don't know. Perhaps I will never tell him. Some-how I am a little afraid that I might lose some of the beauty, some of the sorrow, by some of the beauty, some of the sorrow, by even telling the man who is causing this delightful up-in-the-air or down-in-the-valley feeling. I am afraid. I was infatu-ated with Frank Tinney; I was receiving love via sympathy from the doctor; I was adoring Nils Asther like a brother; I was ing the depths of admiration and friendship with lack Gilbert. But with this man—ah. no matter what happens as long as no one, no one in the world knows about it, no one can take the great joy of real love from me.
And real love is the kind which is selfsatisfying, which needs no compliments, no
actual fulfilments. Just to know that I can
love, after all the years of struggle, notoriety

MARY'S STAR RISES AGAIN

MARY NOLAN, née Imogene Wilson, sank back into her pillows when she had finished. She was recuperating from an attack of the influenza. I sat there and looked at her and hesitated. She had given looked at her and hesitated. She had given it to me—but should I print the story she had given? She had just finished the lead with John Gilbert; she had the biggest chance of them all to play the next lead with Ronald Colman, and whispers tell us that Metro-Goldwyn-Mayer had offered her contract with that company. I would not do anything in the world to bring up again the past, the past she had so valiantly

battled.

Beauty, Just what does it mean to a woman? I remembered the evening that Lupe Veles had first met Mary Nolan. They had occupied adjoining tables at the Mary. The little Mexican spittire had stared and stared at the blonde, Madonnalike beauty of the newcome until she could sit still and wonder no longer. She dashed to the next table, drew off Mary's hat with-with the most beautiful woman I have ever seen. You are like an angel. Who are very seen. You are like an angel. Who are ever seen. You are like an angel. Who are

had carried Barbara La Marr to the zenith of her profession; had carried her into the arms of five husbands; had carried her to a premature death which was so ugly, so wood does not like to talk about it. Who beauty as these two—Barbara La Marr and Mary Nolan—for their love-life stories?

There'll Be Another In Next Month's Issue

only thing that fills readers of MO-only thing that fills readers of MO-N PICTURE S love-life series with its that it will come to an end.

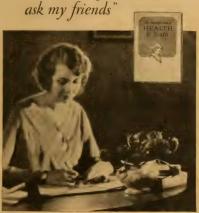
hasten to allay apprehension, to pre-thirty nights of tossing and worry, by lacing now that next month there will

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A Broken Set of Gishes

(Continued from page 55)

mother of the girls—the most important member of all three, is in Germany rapidly recuperating from a very severe illness.

DOROTHY GROWS UP

I LEFT America about six months ago," said Lillian, as the three of us sat and I said Lillian, as the three of us ast and chatted in her suite at the hotel. "I left Dorothy, feeling about her as I've always felt. My little sister, needing my help, leading out her as the said of the left of le

The subject of this eulogy blew her cigarette smoke toward the ceiling with a gesture of careful indifference to the praise. I could see that Dorothy has always felt a I could see that Dorothy has always left a little humble, somewhat subservient to Lillian. There was a touch of shy satisfac-tion in the twinkle of her eye, in the queer little smile on her mouth.

little smile on her mouth.

This was the first time I had ever seen the two sisters together. The contrast is marked. Dorothy. The gay. The witty. The radiantly happy, eager, frank and practical one. Modern in her viewpoint. Discarding traditions when she came to believe in their obsoleteness. Hard-working and full of a vital interest in change— change of ideas, the times, work—and anxious to try her wings on something new. Unafraid of anything except the opinion of those she loves

THE FRAIL WARRIOR

LILLIAN. The quiet one. Shadowy. Acquiescent to avoid argument. Slower in speech, in action. Living in a world of illusion. An illusion herself, with her Peter Pannish appearance. She makes you think of Maude Adams the minute you see her. The elusive, child-like quality of her expression. With a turn of the head her face looks like that of a little girl of ten. With looks like that of a little girl of ten. With another turn, the tragic appeal of her eyes makes her look thirty. Clinging alike to her belief in beauty and faith in the movies. Firmly convinced that as a medium to express art, the screen is second to none. Not that she thinks it does take advantage of its power to do so—far from it. But she feels that if the millennium were to happen teels that if the millennium were to happen and the big producers decided to use the screen celluloid as a conveyance for bringing art to the world, it would serve better than

screen celluloud as a conveyance for oringing art to the world, it would serve better than the control of the c

YOU will remember the famous story of several years ago when some news-paper critic, after having wept bitterly over Lillian in several succeeding pictures, firmly declared his intention of starting a "Society for the Prevention of Cruelty to Lillian Gish." She has been betrayed, seduced,

(Continued on page 100)

Life and Times of a Honey

more than thirty years ago." And the small girl was led home to bed, staring uncompre-

As the evening wore on, the punch bowl was refilled from a pump out in the yard until it changed from deep purple into a bowl by the time the last guests had gone home, satisfied that they had seen Jim Haver's girl, even though it was a little hard to find out just how old she was.

to ind out just how old she was.
"They were all honeys," said Phyllis as
she told the story of her visit home in
Hollywood a short time after her return.
"I just loved every one of them. The sim-

"Next day, the only full day I had in impression on the good people of Douglas at the time. That's why they found it so

Of course, the first thing that brought it all back to me was my grandfather's cement When oil was found in Douglas and everybody became rich overnight, what do you think the old precious did? Everydo you think the old precious did? Everyone else was buying up expensive cars, but
he wouldn't have anything to do with the
things so he had a private sidewalk built from
our house into town, about a mile away!
Wasn't that darling? All the way along he
hung up signs, "Private. No Trespassing."
Phyllis laughed he incredible high-pitched
tittering laugh, at the thought of it. "He
was a honey" she said. That's the highest



She's getting so rich, Jean Arthur is, that even her dog wears a fur coat. His name is Jack, and believe us, one look at his pedigree shows that he cost plenty

"DON'T WEAKEN, MOTHER"



MODERNIZING MOTHER ... Episode Number Three

THE MODERN DAUGHTER-graceful as a greyhound, a star at tennis, golf, riding or swimming; with not a nerve or ache in her vital body-how she has shattered hidebound traditions! In a less enlightened age, "girls didn't do such things"; it was unladvlike to be

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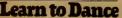
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Starring Aimee Semple McPherson

(Continued from page 20)

place, although I don't know why we should, what with all we had heard about Aimee. But when we finally entered—whew, we were glad we did have to wait a few mo-

ments so that we might readjust our mental version of the minister we were interviewing. In fact, by the end of ten minutes we had so

right-about-faced our conceptions that we were rather self-certain that Aimee was,

after all, an actress incognita. For that little door had led us into a patio—a patio among patios, for that matter. Why not even Gloria Swanson or Marion Davies or Harold Lloyd or Charlie Chaplin—not one

Harold Lloyd or Charlie Chaplin—not one of them has a thing on Aimee. A tiled floor beneath, a canopy of blue above—a sort of transparent sky which allows the sunbeams to filter through in benignant warmth and pricture pople could see it. They would be happy merely to imitate it. Rocks brought from the desert, if we know anything about our geology. Each stone chosen for the glory, the hallelulah glory, of its heavenly color. On the mantel a huge ship banked by had really been a motion picture home these

had really been a motion picture home these lighthouses would probably have been fash-ioned from pre-prohibition containers. And

the chairs. The kind of wicker which costs more than mahogany if bought at the right

more than manogany it bought at the right places. And don't worry, these came from the right places. Only one chair, with— what is it our grandmothers call it?—a tidy?— which was different. A cross woven upon

—which was different. A cross woven upon it. A cross which made you pause and remember that, after all, this patio did adjoin one of God's temples. And the swimming pool. All done with blue tile, queershaped, a bit Moorish, with a fountain of pure, cool water. Or was this really a baptismal font? We couldn't be very

A SNAPPY JOB

A SNAPPY JOB

Local Transport of the surfor a moment that this and a fame. We do only do you know, we couldn't be sure for a moment that this work at the surfor a moment that this work at the surformer of the s

A flash of fire from those eyes, so brown, with eyelashes so softly curling. And it dawned upon me: my secretary hadn't said a word about this being a motion picture story. Clever little secretary. I blessed her, but I'll wager you five dollars that for this one moment Aimee wasn't blessing.

"I hope so, We were the first church to "I'll be the sone moment a me wasn't blessing.

"I hope so, We were the first church to all countries" and like fibe away. To into all countries and like fibe away. To into all countries and like fibe and the command of our Master.

"When they were first trying out the

"When they were first trying out the talkies in a little barn down here on Glendale Boulevard near the Mack Sennett Studio, and the sense of the sen

96

Life and Times of a Honey

(Continued from page 95)

A NIGHT IN THE COOP

T HAD the most terrible wanderlust even "I HAD the most terrible wanderlust even as far back as I can remember," she went on. "I remembered it all so clearly when I saw all the familiar places and things in Douglas again. I couldn't have been more than five when I first tried to become an 'adventuress.' There used to be tramps coming by the house who would chop wood in the yard before breakfast to pay for a mean than the work of the property were saidly thought I'd start out to be a tramp. I wasked out of town down the railroad track get scared and turned back. But I didn't

an anti-climax to have gone straight home. I was discovered in it at three o'clock next afternoon. I don't know if I should ever have got out of it if they hadn't found me. "I tried it again soon afterward. Somehw I'd always had a tremendous yen to go to Winsheld. I'd heard so much about it and it sounded just grand. So one day I managed to get on a train and rode all the way then and was celebrating something or often with a lot of other college kids. I never forgot what he said. Instead of remarking on the fact of my being there at all, he said: 'My God, where did you get that hat?' He was sore at me for having interrupted his festivities, I think, but he took me to a otel for the night and next day they sent

"FINALLY, after I'd tried escaping a few more times, they used to tether me to a cherry tree, in the yard when I went out to play, so that they would be sure to find me still there when they wanted me. "I used to day-dream half the time about wild adventures I wanted to have, and I was shares overanced for an immediate start if

always prepared for an immediate start if the opportunity presented itself. I always carried salt in my pocket to put on the birds' tails if I ever escaped somewhere and

'My last escape was for good. I came to Hollywood with my grandmother, after having been here several times before on ehort visits during the winter. My grandmother went back, but I stayed on with

"Since then I've had a few adventures. I've been a Sennett girl. I've been a failure. I've been a success. But none of it seemed to be especially important when I got back to Douglas and found what a lot of people

to Douglas and found what a lot of people there were that I should have known and didn't. Why, I didn't even know Len Wise. "What do they think of my picture work at home? Well, just after I had been up for the part of Sadie Thompson and didn't get it, my grandmother wrote and said low thankful she was I had been spared the thankful she was I had been spared the spared for a worse fate, as I was to play Roxie Hart in 'Chicago.' So I'm afraid she doesn't think much of the sort of characters I'm playing now, the dear thing. It's too bad; she's such a honey!"

MOTION PICTURE
It's the Magazine of Authority

THE STARS OF HOLLYWOOD

NOW WEAR NEW HOSIERY

which they have found enhances Shapeliness of ankle and leg to a marked degree

Betty Compson's

favorite is this Allen-A chiffon, with Picot Top and Panel Heel



SCREEN Stars have now found what they consider the perfect hosiery. It seems to make the ankle slenderer. The leg more grace-

Virtually every star of note insists upon this new-type hosiery in her wardrobe. Very likely, it is the exact kind you have long wanted

Miss Betty Compson's favorite is a matchlessly clear, sheer chiffon by Allen-A, with Picot Top and ultra-smart Panel Heel. Full-fashioned to mold to the leg without a ripple

The new Panel Heel, much narof the hose. It also reinforces the heel. And the silken foot is invisibly strengthened by an extra narrow sole, and special side and top toe guards. It is little short of amazing the way this hose wears and wears.

You will find this lovely, all-silk chiffon at your dealer's. In the newest shades. Ask for this Allen-A hose by style number —3712. Only \$1.95 the pair. If your dealer

are promptly supplied

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The same hosiery styles shown in the smart Allen-A Hosiery Shop, Fifth Ave. at 38th St.—and other New York Stores are available at Allen-A dealers every-

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You will find Allen-A Hosiery
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Only 50c to \$1.00 the pair.



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Please send me FREE, prepaid and in plain wrap
ICC size I have checked herewith: ☐ Del-a-tone Cream Del-a-tone (powder)

Let Me Develor



Thumbs up! The attitudes of Sue Carol and David Rollins express the attitude of fans toward these two young players. Dave is Sue's newest leading man. Note his displeasure

Starring Aimee Semple McPherson

(Continued from page 06)

over the mountains, into China, Africa-all

Special Offer Now! Send only \$1.00 for large Special Offer Now! Miracle Cream, Mailed in

Beautiful Breasts in 30 Days

PRETTY ANKLES \$3.75 AND CALVES ALMOST IMMEDIATELY

MOVIE CONTRACT **JUARANTEED** FREE TRIP TO HOLLYWOOD

I DON'T mean that I am going into the production of plays or dramas. I have been asked several times to act in pictures But I can't see—we have so much real But I can't see—we have so much real drama in life without inventing it. Just this morning the police brought me two girls who had attempted suicide. Why should I go into make-believe drama? Just sermons. But think, we have fourteen thousand mem-bers here, three hundred and forty churches in America, one hundred in England, nineteen foreign missions. We are increasing at the rate of one a day. Twenty-eight in May, thirty in June, thirty-two in July."

A CHURCH A DAY

I interrupted. What interested me, after all, were her movie ambitions. What interested her—and this became plainer and plainer as our conversation lengthened—was avoiding the subject of movies. And

I was her mouse, she was mine. But she did tell me this much about it: "I will have my own equipment; the pic-ture people will be working for me. I do not plan to tie up with any producer, and my pictures will be released only through my own churches. By the use of interpreters own chirches. By the use of interpreters we can carry the message into all countries, the message of illustrated sermons. For example, I will talk next Sunday on 'Shipwrecked.' A ship will sail across the platform of the Temple. It will represent Soul, phonograph on the inside. You will see fig-ures of people, dancing. Night comes on. You can see the barometer dropping. A Thunder, lightning. The Temple organ. A rain-making machine—much the same, I suppose, as you use in your talkies. The ship suppose, as you use in your talkies. The ship radios an S. O. S. You see the flashes. The people try to lower the lifeboats. Then, just at the point of capsizing, the good ship Zion shoots across like a life-line. It takes the shoots across like a life-line. A cases the people to safety and points out that there is no use in patching up an old boat. You must come on a good ship, begin with a new. Don't you think that would make a perfect

Commander Byrd at his South Pole, Aimee Semple McPherson on the platform of her Temple. Two pioneers. One with the silent drama, the other with the talkie. Who silent drama, the other with the talkie. Who could deny that she could make a good talkie? Or do anything else well which she has undertaken? As I sat there, listening to the words of the Bible flow from the mouth of this woman just as the words of a script flow from the mouth of a capable actress, my mind again and again pictured Marion Davies. Now, I don't know which woman is going to appreciate most this comparison of any who know her that she would have climbed to the top of her profession. If Aimee should have decided to become an actress or a diplomat, who could have gainsaid her the zenith point of either undertaking? I even tried to get Aimee to talk about Marion, so much were the two in mind together. But on the subject of picture people—well, she preferred to confine her remarks to Bible quotations.

"I have not been in a theater for over ten ars. Who am I to judge pictures?" she

years. Who am I to judge pictures: she parried.

"I have never heard you damn them from the pulpit, Mrs. McPherson. Do you forbid your people to go?" I, in my turn, took a

THE TEMPLE MOVIES ENOUGH

"N=0, No. It is just tacitly understood, that my members do not attend motion pictures. You see, they are too busy right here to have need for the movies."

Too busy. Work begins at the Temple at six o'clock every morning. At six-thirty there's the family radio altar. At seven the big McPherson studio-Temple family breakeight o'clock the news of the day is discussed from the morning newspapers in the light of the scriptures. From eight-thirty—but you know her routine. It's been printed and reprinted. There's not a studio in the city that has a more diversified program than that offered by Aimee. On the property of the And now she wants a complete factory to

And now she wants a complete factory to furnish employment and a school system which will take her pupils through college with degrees as bona fide as those of Vassar, Yale or Harvard. And a motion picture

And do you know, I think she'll get them

department.

And do you know, I think she'll get them.

She did pay our movie people one definite
tribute—a tribute that must always be paid
earth. They help support my Temple. Last
Friday there were several in my audience."

But how could she say anything further
about them? How could she either indorse
or dann them? If she indorsed them, her
fourteen thousand members might start
attending the theater, diverting the pennies
which they now pour into her coffers. If she
slammed them, the stars who contribute
which feel her. She must maintain her
silence from a business standpoint alone
and, after all, even religion, if adroitly
handled, must be a real business if judged
by the pato in which we were sitting.

And as I left her I decided that I would
add Angelus Temple to the list of studios
which I regularly cover. And perhaps, oh,
just perhaps, something might happen some

just perhaps, something might happen some day that might enable me to get the love-



Not a hard boiled pet, but a hard shelled pet, Raquel Torres is holding one of the racing turtles that have proved quite a fad in

Why not a SPRING TONIC for your skin?



Frostilla should be applied to face,

shoulders, elbows, upper arms, hands and legs.

In fact, all parts of the body that have been subjected to cold and exposure will welcome the benevolent effects of this soothing, fragrant lotion.

Remember that Frostilla swiftly brings new youth and life to fired skin. It is famous for youthly prings new youth and life to tired skin. It is famous for youthlying—and for restoring to silken smoothness, faces reddened or roughened by wind and weather. A few drops only, do a thorough job—with never an after-trace of stickiness.

If you're fastidious in choosing the appointments of your dressing table—or like a touch of color in your bathroom
—you'll appreciate the new Frostilla bottle. It is modern
and in good taste. Ask the sales clerk to show it to you.

In attractive, blue-labelled boudoir bottles, Frostilla is priced at 50c and \$1, and is sold by druggists and department stores. Or write for an attractive, uneful sample sent FREE on request. Dept. 140, The Frostilla Co, Elmira, N. Y., and Toronto, Canada. (Sales Reps.: Harold F. Ritchie & Co., Inc., Madison Avenue at 34th Street, New York City.)

FROSTILLA

exposed and irritated skin



Adds Glossy Lustre, Leaves Your Hair Easy to Manage

Fyou want to make your hair . . . easy to manage...and add to its natural gloss and lustre—this is very EASY to do. Just put a few drops of Glostora on the

bristles of your hair brush, and ... brush it through your hair ... when

You will be surprised at the result. It will give your hair an unusually rich, silky gloss and lustre-instantly.

Glostora simply makes your hair more beautiful by enhancing its natural wave and color. It keeps the wave and curl in, and leaves your hair so soft and pliable. and so easy to manage, that it will ... stay any style you arrange it . . . even after shampooing-whether long or bobbed.

A few drops of Glostora impart that bright, brilliant, silky sheen, so much admired, and your hair will fairly sparkle and glow with natural gloss and lustre.

A large bottle of Glostora costs but a trifle at any drug store or toilet goods coun-Try it!-You will be delighted to see how much more beautiful

be to manage. Try It FREE ase send me FREE a sample of GLOSTORA,

your hair will look.

and how easy it will



Greta than the great. Even this statue of Julius Caesar, when contrasted with the personality of Miss Garbo, turns out to be a complete bust

A Broken Set of Gishes

(Continued from page 94)

point of insanity and cruelly abused more point of insanity and cruelly abused more often than all the other screen stars put together. Her tears are as celebrated as Mary Pickford's curls. She's the only motion picture star allowed the privilege of an unhappy ending. In short, she's our

an unhappy ending. In short, she's our only film tragedienne. In the words of her public. 'It's a damned shame to treat that poor little girl so awful. Somebody ought to do something about it.' And I heartly erch the sentiment. I believe Lillian Gish is a great actress. I also believe that the above-the-average and the same round of earthly gird and trouble. The same round of earthly gird and trouble.

I have seen her performance in many pictures and have yet to see her work even approach the murky border of mediocrity. But the real tragedy of Lillian Gish does not lie in her work, it lies in the fact that the transfer of the control of the con she is not allowed to depart from her type.

The public suffers willingly with her, else
she wouldn't be one of the three highestsalaried stars on the screen. That's the

sataried stars on the screen. That's the answer invariably given by the powers that be of filmdom. "Show me your box-office records and I'll show you what the public wants." This is an infallible argument with an opportunity to be other than the con-centrated object of all the persecution and trouble the fancy of scenario-writers could

REINHARDT LIKES HER

No human being could ever exist under one-tenth of what she has to undergo in each picture. "But don't forget," the cinema king says bluntly, "the mind of the film public is the twelve-year old mind and

Now, however, there's a rift in the deep fog of hide-bound immovable ignorance and tradition which has always surrounded Lillian. Max Reinhardt, the European stage director, is convinced that Lillian Gish is a genius. That her work is without equal

on he screen. Hitherto his activities have been confined to the legitimate theater. On the confined to the legitimate theater of historical and the confined to the first of the confined to the first time, he will direct her inher next vehicle.

The event should make acreen history. For the past is months Lillian has been living in Germany, studying the language enterprise. With Hugo von Hofmannsthal, the German poet, writing the story, Reinhardt directing it and Lillian acting, the combination promises to be a seven-league boot-step ahead of anything in the movies today. The story will concern a German author of the ewo opers, "Egyptian Helen," which is being played at the Metropolitan Opera House. The vehicle he is providing for Lillian has been called "a panoramic opera," and the musical score will be equally important with the story.

ILLIAN was telling us details.

"There will be no dialogue," she said.
"Are you going to sing in it?" I asked,
interested by the word, opera.
"I should hope not."
"No indeed."

sisters.
"Well, it wouldn't have surprised me in the least," I answered, "after what Dorothy has done with her voice in the last year."
"That's true," replied Lillian. "When I left for Europe, she had the same funny little voice she'd always had and—""And now, when I open my mouth on the stage," interrupted Dorothy," my voice booms so I can see the audience falling back in its seats with surprise."
I asked Dorothy.
I asked Dorothy.
Take The Young Ding ack to films after you finish with this play?"

"No, not if I can find a play I like. I'm getting the biggest kick out of this I've ever had. I love the theater. I love the smell of it. There's not another smell like smell of it. There's not another smell like it in the world. Iget a real thrill every time I hear the call-boy cry, 'Fifteen minutes.' It reminds me so of my childhood. I've never forgotten it. You knew that both Lillian and I were child-actresses, didn't you? We were both on the stage all during our kid days. Remember, Lillian, the old

GIRLS AND GIRLS TOGETHER

HER mimicry of the thin, childish treble was excellent. "And then," she con-tinued, "Lillian would run out, dressed as a tinued, "Lillian would run cut, dressed as a newsboy, and give me a lollypop and I would clap my hands and cry 'Oh, Godiel Goodiel' And Lillian would kneel beside her mother and say, 'Oh, mother, what are you doing out here in the cold and snow?' And remember the snow, Lillian?' Dorothy asked. "How they used to sweep it up every night and use it again the next day, and we'd have rails and pieces of wood and sometimes dead mice hit us on the Though the memories, as she recalled one after another, there could be seen glimpses of the family history. The early struggles of the Gish family. Road tours, Powerty, A Poave mother supporting her

As they sat there, two well-groomed, smart-looking young women, surrounded by every evidence of luxury, showing to the world an appearance of well-being, a matter-of-fact, acceptance of all that maney can world an appearance of well-being, a matter-of-fact acceptance of all that money can buy and yet unspoiled and untainted by the artifices of the average movie star, I thought to myself, "They've come a long way from the old James J. Blaney ten-twenty-and-thirty days." Strange indeed



This basketful of white New Zealand prize bunnies will be distributed by Leila Hyams at an Easter party for the kiddies of em-ployees of the Metro-Goldwyn-Mayer studios



WHEREVER women meet the world, they are in danger of offending others at certain times. Learning this, they become unhappily self-conscious. Carefree pleasures are impossible. Now, a discovery of Kotex Laboratories makes worries of this sort unnecessary. Each sanitary pad is scientifically treated, by patented process,* to end all odor. The last problem in connection with sani-tary pads is solved.

That "conspicuous" feeling

The other fear-the feeling of being con-spicuous-is also eliminated. Corners of the Kotex pad are scientifically rounded and tapered so as to leave no evidence of sanitary protection when worn.

Yet every advantage remains

You can so easily adjust it to your needs. It is, as always, absorbent to an amazing degree. Cellucotton absorbent wadding takes up 16 times its weight in moisture—5 times more absorbent than cotton itself. The fact that you can so easily dispose of it makes a great difference to women. And a new treatment renders it softer, fluffier, than you thought possible.

Won't you try The Improved Kotex-buy a box this very day. It is 45c for a box of twelve, at any drug, dry goods or department

store; also obtainable through vending cabinets in rest-rooms by West Disinfecting Co. *Kotex is the only sanitary pad that decdorizes by patented process. (Patent No. 1.670.587.)

Use Super-size Kotex Formerly 900-Now 650

Super-size Kotex offers the many advantages of the Kotex you always use plus the greater protection which comes with extra layers of Cellucotton absorbent wadding. Disposable in the same way. Doctors and nurses consider it quite indispensable the first day or two, when extra protection is essential. At the new low price, you can easily afford to buy Super-size Kotex. Buy one box of Super-size to every three boxes of regular size Kotex. Its added layers of filler mean added comfort.



Loosen Up Chest Colds

Just Rub Away Danger

When your lungs are congested and you have a hacking cough watch out! Rub Musterole on the sore spot. There's nothing better for quick, safe relief. Musterole penetrates the skin bringing a soothing, cooling sensation and



C 1929 G.T.G., Inc.

welcome relief.

Recommended by doctors and nurses,
Musterole relieves cold in chest, sore throat,
bronchitis, aches and pains in the back and
joints. Keep Musterole handy.

To Mothers: Musterole is also made in milder form for babies and small children. Ask for Children's Musterole.



The Man Who Played Christ

(Continued from page 42)

One dream, one desire, he did tell me about, did stress. The desire for a home. A home of his own. The instinct of possession is powerful in the man. The very first thing he did with the first decent sum of money he carned was to buy a home for himself. A small, vine-clad house down an English and four wall he could call his own. And the loved it with a romantic, homing passion as he has continued to love the places he has called his homes down to this day. As he loves the square white Colonial house in Beverly Hills which is his home today. A charming home in which you get the sense of springtime green and crystal, and the stick red leather divans and babies asleep upstairs. Friends and good talk and a sunny room where jam can be spilled and where, every morning, H. B. Warner breakfasts with his three children.

Unlike many, romantic with ideals and theories, H. B. Warner lives his. He has found that children and home and work to sustain these two benefactions are the most important, the only important things in life. The vital things. The worth-while things. And so, he has them. He values them. He loves them. He power than the many them to the streen but he can be with the babes here on the west coast. He can be the streen that he can be with the babes here on the west coast. He can be then the here of the work of the streen that the streen the streen that th

they have it.

He recalled an incident that happened when Joan, his first child, was born.
William Brady, father of Alice, fell on his

neck and wept: "You have a child, Harry, you have a child." And H. B. Warner, his own eyes undoubtedly misting, answered, "Yes, thank God, Bill, I have my first baby." "Stay with her," William Brady counseled. "Stay with her. They grow so fast. They grow away from you. It deem! last long." And William Brady was saying that from the depths of his great love for

Alice.

Every scene H. B. played in "Sorrel and Son" he played to his own boy. It was his own son he had in mind and it was because the emotions he felt were real that so great a tenderness, so heart-wringing and pervading a sense of sacrifice and love came from the screen to the people. Just so would H. B. Warner do in real life were the circumstances similar.

"There was the Door to which I found

There was the Veil through which I might not see:"

not see;"
We spoke of death after talking so much of life and H. B. told me of the time he was pronounced dead by three eminent medicos. He told me of his sensations when he knew, or though the knew, that the utimate end had come. No fear. Rather a great, a consuming desire to know what was beyond that veil through which he would have gone had it not been for his wife, his first wife, who was later killed in a motor accident, sobbing by his bed. The sound of that human sobbing drew him reluctantly back again. Such is also typical of H. B. Warner today. So would they sound of human need draw him back now.

A NORMAL CHRIST

HE isn't religious in the dogmatic sense. Like most honest thinkers he admits that he doesn't know. He believes that his good friend, Bruce Barton, has written the most notable book on the life of Christ. He believes too, that Christ was not "a



Making enough money to keep a roof under their feet are the three Gleasons—count 'em—three, From left to right, they are: James and Mrs. Gleason and Russell, their son



Ianet Gaynor with two prize ducks sent her by a fan for her holiday dinner but were used in her latest film "Christina" instead. The ducks are now members of the Gaynor household and will never grace a dinner table

Man of Sorrows." He believes that He was A house-party, we would call it today. He recalled how Christ changed water into wine at a wedding feast. Because he knew that more merrymaking would be the result.

"If Christ should come to Hollywood tonight," said H. B. Warner, "He would be
the most popular man out here, anywhere.
It must be horribly boring for Him to know sense the lovely person He was. 'Neither do I condemn thee.' If I have any religion, that is it. Any precept of living, that is it. Who are we to sit in judgment upon another. How do we know? To be kind, to be fair, to be just, to give a helping hand—well, if there is any more I have not found it."

pably with the dramatics of the theater, paniy with the dramatics of the theater, finding his greatest happiness in the love of his children, asking little from any man and hoping for less—perhaps when we requote the words he quoted, "Suffer little children," and "Neither do I condemn children," and "Neither do I condemn thee," we have said all that need be said, all that can be said in a few brief pages. Here, at any rate, is a slender man with a tired face, a tired heart, I think; and the well-spring of human pity and human kind-

The month of May this year is going to bring out more than its customary flowers. It's going to present, for readers of MOTION PICTURE a whole garden of fresh and colorful stories about the People who count in Hollywood. Watch for the May issue of MOTION PICTURE. "It's the Magazine of Authority."



No woman can afford to risk body odor

TMAGINE, if you can, a woman actually knowing that she is subject to perspiration odor-and yet doing nothing about it! But only too often one doesn't know. The unfortunate truth of the matter is that we become so accustomed to our own particular bodily odor that we are seldom conscious of it ourselves.

The scientific fact is that everyone perspires continually and that all perspiration has an unpleasant

odor. The odor does exist, and other people about us do not fail to notice it. That is why women of refinement safeguard their feminine daintiness from even a trace of perspiration odor.

There is one sure, positive and easy

way to do it. "Mum" is the word! "Mum" is a delicate snow - white cream-dainty and easy to usethat absolutely and lastingly prevents every trace of perspiration odor, as it occurs. "Mum" does not check perspiration itself-it simply prevents the odor. "Mum" is antiseptic and soothing, and entirely harmless to clothing.

Apply "Mum" in a few seconds, as you dress. Then for all day and

evening you are free - as dainty and fresh as when you step from the morning bath.

You will find "Mum" in convenient 35c and 60c jars at your drug or department store.

Mum Mfg, Co., Inc. 80 Varick St., New York

And for the Sanitary Napkin "Mum" has been used for over 25 years by the most fastidious women in the better circles of American and European life. Doctors and trained nurses in every land urge its use, not only for perspiration odor, but also with the sanitary napkin, because of its absolute

safety and effectiveness.

"Mum" is the word!





It is always safe to give a Bayer tablet; there is not the slightest harm in genuine Aspirin. You have the doctor's assurance that it doesn't affect the heart. And you probably know from experience that Bayer Aspirin does banish all sorts of pain in short order. Instant relief for headaches; neuralgia, neuritis. Rheumatism, too. Nothing like it for breaking up a cold. At all druggists, with proven directions enclosed.

ASPIRIN

Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid



Four-Footed Millionaires

(Continued from page 40)

in Hollywood whose beautiful homes, glittering cars and prosperous appearing families testify to the truth of Lee Duncan's canny creed: Be Kind to Animals; It Pays,

There is Harry Lucenay, for instance, who came to Hollywood eleven years ago to act in the movies. On his first trip to the studies he was accompanied by his bulleterier, Pal. The casting director noticed the alaert little dog and hired him for the day's scene with his master. At the close of the day Lucenay received two pay cheeks, one for himself and one for his dog. "Mine was for seven-fifty," he chuckles.

"Mine was for seven-fifty," he chuckles, "and Pal's was for fifteen dollars. I looked first at mine and then at his, and right then and there I decided to let him do the acting for the family thereafter."

PAL AND PETIE

PAL worked eleven years in comedies and straight drama. He played with Wallace Reid, and most of the other great stars, but that was the day before the big salaries no Pal only earned surty-free thouses everal months ago. His son, Petie, the comedy dog with Our Gang, has earned sixty thousands of air in his five years before the camera and his new contract calls for more than Buddy Rogers or Charlie Farrell

Pal and Petie have bought their owner a home, a new car every year and are the breadwinners in his family—or should we

say, the bonewinners?
Flash, the golden Metro dog actor, is at present helping support a family of five children for his owner, Mr. Shuerer, though he has been in the movies only two years and has earned a mere twenty thousand to date. However, his next year's contract calls for as much salary as my of the other.

blondes on the Metro lot.
"It had never occurred to me to train
Flash for the movies," says his master, "but
one day a friend in New York saw him in



Any way you figure it this business of playing a fiddle is not so easy according to Senorita Armida, Gus Edwards' little Spanish screen discovery who appears here with his assistance during the rehearsals of the all-talking colortone novelty "Mexicano"

a dog show and suggested my taking him to Hollywood. 'All you'll have to do is to lead him up and down Hollywood Boule-vard, where they can see him,' he told me,

"T CAME out, and the second day I was gave Flash a screen test. He wasn't trained learn to direct him in the pictures. Of course, it takes all my time. Sometimes I have a small part in the picture so as to be

Strongheart, one of the first of the dog stars, brought his two owners two hundred

Peter the Great, another talented police rel between his master and another man as owner brought suit against the killer, and the jury decided that Peter's death had deings and awarded him the staggering damages of one hundred and thirty thousand dollars. Thirty thousand is said to have death of a dog-and the law awards the family of an extra man killed in making

REX, King of Wild Horses, made the fortune of several owners before he was bought outright by Universal for ten thousand dollars. He has, according to no less an authority than The Glyn, as much several private grooms and trainers to attend to his slightest wish.

Bill Hart and his pinto pony were co-stars, as were Fred Thomson and Silver

leap was to be made from the top of a cliff leaped over it into the water below to prove

Probably no horse in history was ever so luxuriously housed as Silver King, but much as Tony, Tom Mix's horse, who has flown in an aeroplane from London to Paris of an ocean steamship with him, and car-ried him in to a formal dinner where he stood behind Tom's chair throughout the

TWO COMEDY KITTIES

PEPPER, the talented cat who played in so many Mack Sennett comedies, was a homeless stray who wandered into the studio and was fed by kindly prop boys until a director noticed him and discerned screen talent. Be kind to animals; it pays.
Mimi, the cross-eved comedy cat, is

valued by her owner at five thousand. Bom, another feline flapper, which played an important rôle in "Love Over Night," earned as much as several of the human

players in that picture.

And so it goes. The flea features, as animal pictures are referred to on the lots, have brought hundreds of pet-owners to Hollywood hoping to duplicate the success of Rin-Tin-Tin and Rex. The anterooms of the casting directors are full of strong men the casting directors are full of strong mei-leading poodles and trained roosters hope-fully on a leash. The owners of rival police dog actors lead their pets past each other hurricdly to avoid a fight. A chewed ear on a dog star would be as detrimental to his career as a chewed ear on Jack Gilbert.



The next thing to flying, says Nancy Carroll, is riding behind an ostrich in a little racing sulky. Here she is at the Cawston Ostrich Farm with Jason between the shafts ready to go

TakeOff Fat -Any Spot or over Entire Body!

Amazing New-Type Rubber Roller (Cupped) Does It! 10 Minutes a Day Will Roll the Fat Away-A GRACEFUL slender figure now easy! 10 minutes a day simple massaging with this new type Reducer does it—takes off the fat takes off the fat— at any spot—or ov-er the entire body. Nothing like the Magic Reducer unique rollers— really four rubber rollers in one and rollers in one and each one cupped. Scientific! It actually works as a reducer. Produces a combined massage and suction action that breaks down the fat cells.

Breaks Down the Fat Cells

to break down the fat cells and at the same time stimulate circulation so the blood will carry the due to the same time stimulate circulation so the blood will carry the duer does through its combined massafe-and-suction action. The use a day in the principle of the due to due to the due to due to the due to due to the due to break down the fat cells and at

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Send for one today, see the results yourself even in a short
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You may send me a Magic Reducer. I will pay postman \$5.00 (plus postage) on delivery.

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New York







A white horse without a red-headed girl. But Buddy Rogers shows no signs of missing anything in his choice of a team-mate in the polo match. Hardly, for the girl is Jean Arthur

This Heartbreak Business

(Continued from page 33)

Gilbert is an important star. All of his Gilbert is an important star. All of his photoplays are important. Thus this was, too. Of course, the big opportunities were given to the star. It was Jack's picture beyond a doubt. But Eva created instant beyond a doubt. But Eva created instant appeal. Audiences liked her. Critics were complimentary. She seemed a welcome addition to the lengthy list of foreign favorites. As it turned out, however, her first picture was also her last. The gilded coach turned into a pumpkin. She found herself homeward bound. And not a drum herself homeward bound.

herself homeward bound. Abu not: a waw as heard.

Now why? Just why, do you suppose. Why was this child uprooted from her homeland, from a well-ordered, happy, normal existence, transported is it housand miles from friends and family, and then flollywood stirred uneasily over stories regarding her neglect. It is inconceivable that she was brought here just for the boat ride. Surely she wann't imported merely to be worn as a publicity bouquet rendering the homecoming of the honeymooners more colorful. When she was selected, she was a potential movie star. Diligent inquiry leading the start of the she was selected, she was a potential movie star. Diligent inquiry leading in the she was selected, she was a potential movie star. Diligent inquiry can be should soned stars have done much worse. There was no violation of the morality clause in her contract. She made no whoopee. So why, just why, do you suppose Eva von Berne, less euphoniously Plentzner, was thrust so suddenly into the light of the searing flame of fame but to be cast so swiftly into depths of darkness?

THAT PITILESS PITY

SHE was deficient in her knowledge of D English. But, again, aren't they all? She was, if not fat, pleasingly plump. If so, her avoirdupois was not over-evident in the picture. And there is many a pair of beefy ankles drawing more than fifty dollars from the movies. The charge that she cannot act stands unproved. But, whatever the real reason—and your guess is good as the next—it seems a bit too bad for Eva. It isn't pleasant to contemplate her return. You know how it is. The friends—just pals—who slay you with a smile. The I-told-you-so's. The condolences offered with tongue in cheek. The sly sneers. Envy and jealousy triumphant. Another broken heart with the compti-

ments of honywood.
Yet the situation doesn't lack honor in precedent. It has occurred before. Doubt-less will again. Hollywood is not all honey and Hispanos. There is home and heartheak, too. And if you are old-fashioned enough to care what happens to the heartheath and the state of the sta enough to care what happens to the heart of youth, you may believe it something of a shame to arouse false hopes, establish false standards, sacrifice ambition, spirit, the precious years of girlhood and boyhood upon the conscienceless altars of false goals. It's an old Hollywood custom. A popular practice that destroys souls.

It's been done before, it will be done It's been done before, it will be done to be considered to the constraint of the control of the constraint of the campus as movie contest winners, departed Hollywood after a wasted year. Even his name is unremembered. As are those of the other nine. For in the beginning there were

name is unremembered. As are chose of the other nine. For in the beginning there were ten youths. This one was the tenth to fail It was preordained that they all would Not the most maudlin moron in the movies. occur. Yet, with something approaching cold-blooded cruelty, brutal disregard of human heartbreak, indifference to all but beastly selfish motives, there was not the slightest hesitancy in purloining the golden youth of these ten sapling saps to exploit a trade-mark and a photoplay. The last boy to leave was a pathetic figure on the lot. He maundered about

without receiving a single "Hi" of greeting. In the studio lunch-room he ate his meal in solitude. He was simply an outcast. Yet a year before his picture appeared in a hundred papers, his name was broadcast to a million fans. Whatever career he had planned was abandoned when the luring lute of the movies sounded its dying enticements. In all seriousness, he may recover mover be the same. The brand is burned deep into his consciousness. It can never be eradicated.

THE DELUDED DIMPLES

OH, yes, it's been done before. From one of Europe's spass a dimpled beauty was transplanted. Named for the beach upon which she was discovered, she was re-christened Dimples Lido. Pictures in the papers. Publicity. For her and her discoverers. But she never was seen on the screen. One night, in the dark of the moon perhaps, she was shipped back pre-paid to the sun and sand of her native land. Many reasons were given. But none was satisfying.

Prasons were given. But none with satisfying.
But why continue? Search your memory for names. Recall a few of those with the faces smilling at you from magazines and press. Faces since streaked with sorrow and disappointment. Do you remember Natalie Barache, for instance? She who was re-named Natalie Barar? Does the name Lucy Doraine sound familiar? Is there a ring you recognize in the name of Frances Hamilton? Ruth Hurst? Agnes France? But the property of the present some of the familiar promise of the rising sun of film fame. And each has watched it set behind a horizon dim in tears.

hind a bortism din in tears.

Lils the poor, beauty contest winners we have always with us. Hollywood is kneedeep in them. Like the migdets in "The Mysterious Island," they get into your hair. "Miss Gowans Canal," "Miss East St. Louis"—all the blank-faced blondes and brunette boobies crowd into the Cinema City. There isn't a star in a carload. Not a success in a star in a carload. Not a success in a star in a carload. Not a success in a benefit of the bloom of the bloo

Speaking of heartbreak, there's nothing of that of the control of

Our dancing daughters



their way to beauty

These people on the stage and screen know how to create a glowing beauty. That is their stock in trade

Their first step is Boncilla clasmic pack. So it is in beauty parlors, the world over. Leading experts in 52 countries import Boncilla for this purpose.

Why not learn why experts, in an overwhelming way, insist on this skin treatment? It has won the beauty-loving world.

The Way is This:

Apply Boncilla clasmic pack to the face and neck. Rest while it dries. At once you will feel it draw from the skin all that clogs or mars it. It draws out the dead skin and the hardened oil. It draws out the dirt and grime, the causes of blackheads and blemishes. In a few minutes you come out with a clear skin which has been cleaned to the depths.

Another result is a rosy skin, for Boncilla draws the blood to the surface. You will never realize the value of a clean and stimulated skin until you try this method. In a few minutes, girls gain multiplied beauty which amazes them and all.

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When little lines are forming, Boncilla wipes them out. When wrinkles start, Boncilla combats them. Enlarged pores are reduced. Countless users of Boncilla seem to drop ten years by its application. Nothing in all the history of cosmetics can compare.

Try it one evening when you wish to appear at your best. Hear what your friends say. If ever again you can start a gay evening without it, we have nothing more to say.

All toilet counters sell Boncilla clasmic pack in sizes from 50c up. The coupon, with 10 cents, will bring you our complete Beauty Box. That means a liberal test of the Clasmic Pack, with the two creams and the powders which go with it. A complete beauty treatment for a week or more. Clip coupon now and try it. It will be a revealation.

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Send me your Beauty Box, with four of your products
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Merely darkening the lashes will not beautify eyes which are dull and lifeless. Eyes must shine to be truly alluring, and nothing gives them that glistening appearance as safely as Murine.

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Spanish Love Drops



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WILL PAI 510 1913 Liberty He 894 S. Mint; \$50 for 1913 Liberty He Nickel (not buffalo) and hundreds NUMISMATIC COMPANY OF TEXAS

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low on the studio lot since she introduced into it a new portable, collapsible and thoroughly practical dressing-table

If I Were—A Man

(Continued from page 67)

"I should study the tastes of the woman I loved and try to gratify them in all the lovely, thoughtful little ways. I should find out what were her favorite flowers—sweets —all the small things. And I should take great pains to gratify her in all these things. should choose my gifts carefully and with

"Suppose a man knew that I liked red roses. So he simply went to a florist and ordered a dozen of them sent to me every morning—and he paid the bill once a month. That would be dreadful.

month. That would be dreadful.
"If I were a man, I should choose flowers to fit a woman's moods. Red roses, perhaps, when she wanted to be gay. White violets when she was sad. Gardenias when she was demure. Orchids when she was festive. I should think about it each time.

'If I were a man, I should try not to have too much intellectual self-control. clever men are likely to have too much of that quality—and it makes them cold and hard. I should try to let my feelings, my emotions, control me some of the time. I should let my sympathies, my sensitive understanding of other people, control me now and then. I should sometimes give way to impulse. But—not always.

MAKE MONEY AND SPEND IT

"I SHOULD try'to make money. More as a proof of my cleverness and my strength than anything else.

strength than anything else.

"I should spend my money to buy things I wanted and things for this woman whom I loved. I hate stingly men. Men who hoard and save their money—for what? Just to possess? I cannot understand that. Money is to spend—to buy gaiety.
"I should dress well. But I should never

-oh, never-wear bright colors. Never colored shirts or ties or socks. I should try to achieve the quietly careless distinction of an Englishman. They are the best dressed men in the world.

men in the world.

"If I were a man, I should try never to show that I was jealous of a woman. However I suffered inside, I should try not to let her know. And I would try actually not to be jealous. It kills love.

"I should try to be masterful in—in a genle, a nice, protective way. That is, if she wanted to do things which were really bad for her, I should try to prevent her. It is hard to say what I mean. A woman likes a masterful man—but not a bully.

"I should cultivate good taste in women's clothes. I should know what was right and clothes. I should know what was right and fitting and effective in feminine attire. Then, when I criticized or praised my beloved's clothes, it would mean something. It would matter to her. And I should always try to "I should try not to annoy her with attentions. That is, to fus over her comfort ed. well-beignes to the opinior of boring her-ed. well-beignes to, the opinior of boring her-

and well-being, to the point of boring her. I should be attentive, unobtrusively

CARE AGAINST CARELESSNESS

"MOST of all, I should try to understand her. I should try to be intelligently sensitive in my relations with her. I should sensitive in my relations with her. I should try never to let down—to slum—to grow careless. That, too, kills love—and wrecks, marriages. I should try to have that sympathetic understanding of her which "That is all, I think," she concluded, dreamily. But she emphatically added, as also rose and drew on her gloves, "There are no such men as I should try to be—if I were a man!"

Better to take a minute the next time you pass your newsdealer's, to have a copy of the next issue of MOTION PICTURE reserved for you than to take a chance on missing it.

If I Were—A Woman

FAIR PLAY IN THE FAIR

"If I were a woman, I should try to play fair. If I wanted equality with men, then I should stand upon that equality and

in addition.

"If I were a woman—particularly, if I were a wife—I should try to earn my keep. I mean, I should try to give as well as take in the partnership. Understand, I am not have a share as in the home. two people. So many whiten seem to want to marry, to be supported in whatever comfort the husband can provide. They want to have the security of marriage, but they resent all its bonds and its responsibilities. I should try to do my part in one way or

another.
"If I were a woman, I should try to know

that I was wrong. I should try to yield gracefully! That means a lot.
"I should try to remember that nearly every man, however disillusioned and outwardly hardened he may have become, is a romantic boy at heart. He wants something

protect.
"I should try to be tolerant. I should try

"IF I were a woman and had any instinct I at all for home-making, I should cultivate it. If a woman has not those instincts—if she is not that kind of a person -she can't help it. And the man must be

But if I had any of those tendencies, I

"Why-do you know-I went out to Dick "Why—do you know—I went out to IDEC Arlen's house the other day. He and Jobyna have a new home, you know. He showed me a chair in a corner and said, 'Guess where we got that. Jobyna made it.' He showed me the flagstones in the patio. 'Jobyna made those,' he told me. "He meant it literally. She had poured."

some mixture or other into molds and made

"It did something to me. A woman who would do those things. It wasn't the actual fact of her doing them, either. It was the fact of her wanting to do them! It made a lump come in my throat to think of it. A man would work his fingers off for a woman like that. Working that way, with her hands, for her home.

"If I were a woman, I should try to under-

stand what makes men do the things some-times which hurt. The thing that he is, which he cannot help, which sometimes impels him.
"I should try to know that man's

aggression, his desire to dominate, is a part of his fundamental make-up. And I should try to deal with those traits of his accord-

ingly.
It all comes down, really, to the human yearning to be understood, the desire for sympathy. Men need to try for tolerance and understanding just as much as, perhaps more than, women. But that isn't what you

Lastly, if I were a woman, I'm sure I tastry, if I were a woman, I m sure is thould have the desire to procure a large, gooey, smeary pie and heave it at the sap who had the nerve to make all these criticism." Now You Can Reduce 2 to 4 Lbs. in a Night

Eat what you please Wear what you please Do what you please Take no risky medicine

Send the coupon for your first three Fayro Baths

Thousands of smart women have found this easy way to take off 2 to 4 pounds once or twice a week. These women take refreshing Fayro baths in the privacy of their own

Favro is the concentrate of the same natuland and Continental Europe. For years the

Excess weight has been removed, skins have been made more lovely, bodies more shapely and minds brighter.

The Hot Springs Are Now Brought to You

A study of the analyses of the active ingredients of the waters from twenty-two of the most famous springs have taught us the secret of their effectiveness. You can now have all these benefits in your own bath. Merely put Fayro into your hot bath. It dis-solves rapidly. You will notice and enjoy the pungent fragrance of its balsam oils and clean salts.



Then, Fayro, by opening your pores and stimulating perspiration, forces lazy body cells to sweat out surplus fat and bodily poisons. Add Fayro to your bath at night and immediately you will lose from 2 to 4 pounds in an easy, refreshing

and absolutely harmless manner.

Your physician will tell you that Fayro is certain to do the work and that it is absolutely harmless.

Fayro will refresh you and help your body throw off wornout fat and bodily poisons. Your skin will be clearer and smoother. You will sleep better after your Fayro bath and awaken feeling as though you had enjoyed a week's vacation.

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Weigh yourself before and after your Fayro bath. You will find you have lost from 2 to 4 pounds. And a few nights later when you again add Fayro to your bath, you will once more reduce your weight. Soon you will be the correct weight for your height. No need to deny yourself food you really want. No need for violent exercise. No need for drugs

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feel younger and sleep better, Fayro is wonderful. "My double chin vanished in the magic of Fayro baths,"

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REDUCE

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STORIES WANTED

Junior Coghlan Has Broken Up Many Homes

(Continued from page 82)

sing "Mary Had a Little Lamb." But he's such an amusing kid that he is pretty popu-lar, and just lately when Le Conte had a school movie he was chosen as the hero. The scrub comes to school, and begins to cry because they haze him (this story is not true to life, no scrub would disgrace himself by crying). Junior did not want to play the part but he had to for his art's sake. Anyhow this forlorn scrub gets to be captain of the school band. Junior told me he couldn't even play the victrola so he didn't know how to hold the cornet. When the picture was shown in the auditorium the kids all

A SWELL CRYER

JUNIOR got the part because he can cry swell. A little while ago I read a story in a fan magazine about Junior. The lady that wrote it said that when the director wanted Junior to cry in "Pal O' Mine" the way he did it was to think about his little the bunk and the only live-stock in his house was a cat.

Junior hails from Conn. When they first came out here Junior's mother put him in the pictures as an extra and he soon worked up to good parts because he could bawl so lifelikely.

I asked him how many pictures he had played in but he couldn't remember because there were so many. He has inscribed all over his sweater the names of the pictures he's been in and the sweater is well covered.

Junior told me that he hardly ever had Junior told me that he hardly ever had any risks in his pictures which was a dirty shame. All the directors made him do was emote all over the lot which was another dirty shame. He said that mostly there



Because these lilies partly obscure the view of Raquel Torres, our direction to camera-men in the future, when they take a picture of her, is Please Omit Flowers

weren't any other kids at the studio and he has to play with the electricians when they feel like playing which isn't often. I bet he finds enough mischief to do around the

HIS DAD IS RICH

JUNIOR'S dad is a doctor which is what he wants to be when he grows up. He doesn't think his face will be wanted in the films later on because he is no sheek. His pool and threw in two dollars in change for us to dive after. Junior got most of the dough though. He is a pest under water and practices a lot of fancy restluder tricks on you when he can get hold of your legs. Most of this interview took place under water. After this we went up to the ginnasium and had a lot of fun boxing and sparring. Just the night before he put on an exhibition swing contest with another kid his size in

and the defect of the point of the straight of the point of the point

When we got dressed Junior invited me and his four friends from the East to have a soda in the athaletic club soda fountain. give us a discount of ten per cent if we would wash and wipe our own glasses. However, Junior treated us swell and invited us to have seconds.

GIN FOR THE LITTLE MAN

ALL this time the four kids from the East were asking him questions about the movies. Junior said he liked William Haines movies. Junior said he liked William Haines best of all the stars he had played with. He was in "Slide, Kelly, Slide" with Bill Haines. He said he was a funny guy. He said he was keen. The kids kept asking Junior if the movies were tough, and finally Junior said, "You bet they're tough and how. Why I knew a kid whose dad was in the movies and he fed him gin. One day he had so much gin he couldn't go to school."

He snickered. I guess Junior was just

Junior Coghlan may be a big movie star at

and go around acter function and pick up the banana skins and paper boxes. Junior is one. He seems pretty popular at the athaletic club. Everybody that came in said, "Hello, Junior, working now?" He said he wasn't working in a picture,

but he had to make personal appearances at a matinee for children, and another for charity. All kid movie stars have to do these things and Junior says he doesn't care for this kind of work very much.



Bob Armstrong, in the center, played the prize fighter in "Is Zat So?" He's thinking what would happen if he actually stepped into the ring with Jack Dempsey. And Jack Dempsey is thinking the same thing. And James Gleaon. at the left-who wrote the play-is thinking what he'll do to Bob if he refuses to



"The Wardrobe Mistress Speaks"

GUARDIAN of a thou-sand lovely frocks, she knows better than anyone else the screen star's taste in clothes. What says the wardrobe mis-tress about milady's shoes?



"She insists on comfort

"She insists on comfort that was first. Making pictures means hours of repeated rehearsals and exhausting waits. Her taste can run riot in hats and gowns. They can be as impractical as they are beautiful. But her shoes must give her comfort."

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Street and No								
a								

It's a Greet Game

the stars are capable of rising. The case he mentioned was a clear one of turn-

ing the other cheek.

Not only do the stars send their Christmas greetings to all writers on newspapers and magazines, whether they have met them or not, and whether they like them or not, but the sheer beauty of conception to be found in their cards just bubbles over with the real spirit of No

bannerette of black silk sent out last year by Ruth Roland, bearing a likeness of Ruth in a Biblical costume, complete with halo and child. As one of the delighted recipients way-remarked: it only needed Ben Bard as Joseph by Ruth's side to make the beau-

And what if a few score of people who had never met the fair Alice White did receive her card saying, "Just because it's Christmas and because we're friends"? The thought was awfully sweet, anyway.

One of the most exquisite cards came from the Hollywood fashion house of Howard Greer, Inc. This showed the Vir-gin Mary gowned by Greer, which was a lovely bit of whimsy because nobody but stars in the fourth year of a Metro-Goldwyn-Mayer contract can afford to shop at this

14 CENTS A CRACK

TOM MIX, it was said, kept four secretaries busy for a week sending out his I taries busy for a week sending out his cards. They were so big that it took four-teen cents in postage to transmit them. Everyone got a card from Tom, which showed him for the bluff, hail-fellow-well-met, democratic chap he is. Tom had thought of putting the inscription "All That's Left" under the picture of himself and Tony that adorned the card, but he fault degiced that the delivered expressions. and 10ny that adorned the card, but he finally decided that the dejected expression on their two faces would speak for itself. The thing was that Tom didn't want anywhich, as all will admit, was a nice cheerful little thought for the Yuletide Season. Colleen Moore had a likeness of herself in



While Jackie Coogan has gone to Germany, a lad from that country has come here to compete for his place. He's Assi-Ben-Jack and already he has won an important part in Vilma Banky's latest screen play

that she had just finished a picture in which that she had just thushed a picture in which she appeared thus. Pauline Starke's card bore the likeness of her Pekingese done in gold leaf. Nothing could have been more Christmasy than these two greetings. I liked the latter especially; I have always wanted to meet Pauline Starke.

James Cruze and Betty Compson sent the largest card of the season—a wall-map of their house at Flintridge, showing guests making themselves at home all over it, as is cuisine and cellar thought it wasn't in the best of taste; that it was meant to make fun of them, which wasn't so Christmasy. Winfield Sheehan of the Fox Films also

winned Sheehan of the Fox Films also sent a picture of his house, done in three colors. He did not, however, add a map of how to get there, as did Cruze. He just wanted everyone to see what a nice, big

Johnny Hines's was real Christmasy. Not only did he send everyone he doesn't know a picture of himself, but he spelt "Merry" and "Happy" in that delightfully quaint, old-world way, "Merrie" and "Happie."

CHASTITY was the keynote of cards dis-tributed broadcast by Gloria Swanson, Richard Barthelmess, Rod La Rocque, Vilma Banky and Sam Goldwyn. Each of these had a coat-of-arms and a brief, re-strained good wish engraved in black or red on a stiff white card.

on a stiff white card.

The spirit of old-fashioned Christmas was brought into the matter by Marian Nixon, Bodil Rosing, Carl Laemmle, Jr., Lina Basquette, Sue Caro, Louella Parsons and Victor McLaylen, all of whom snapped their work of the card of the standard of the card of the c

ing to meet Jetta. But, on the other hand, perhaps they don't send cards to people they know; it is just a sort of consolation Lois Moran merely put her name on her

card, without any message at all. Possibly on the principle that if you can't say some-

thing nice, it's better not to say anything.
Nick Stuart hoped that "the golden glow
of a truly Merry Christmas would light my
way into a Happy New Year." Nick should have known better than to say such things that sort of greeting is reserved for critics who pan your acting, and whom you have

RONALD THE RESTRAINED

RONALD COLMAN, bless his heart, was the only star to send out the bare skeleton of the formal Christmas wish: "A Merry Christmas and a Very Happy New Year." And on a two-by-four card, too! Anna May Wong, from somewhere in Europe, sent good wishes in Chinese charac-

ters on gold paper.
William Seiter and Laura La Plante sent William Selfer and Laura La Frante sein me a card headed by a coat-of-arms, with the inscription "Seytter, Seyter, Seiter." Interesting, if cryptic, but hardly Christmasy. The only thoroughly un-Christmasy cards were sent out by writers. Gladys Hall

was sarcastic at the expense of the Holly-wood Christmas, showing Santa trying to drive his sleigh with great difficulty in the broiling sun. Lloyd Corrigan poked fun, in a sketch on the set, at the producers for whom he works. In fact, the whole bunch of pen-pushers was confoundedly cynical about Hollywood life.



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In and Out of Focus

(Continued from page 39)

A Jowling Success

KING TUT, free-lance dog actor who is getting along in years, began to develop lines and wrinkles under his eyes which injured his picture possibilities. So his master took him to a cat-and-dog hos-pital and had his face lifted—the first time this operation has ever been per-

Meeting the Swillest People

A BEVERLY resident has a dog that she considers a distinct social asset. "He runs away and has located the most stylish garbage pails in Beverly Hills," she relates. "Then the householders call me up and I go to get my dog. In that way I've met most of the movie stars."

Social Snarls

WHICH reminds me of Alice William-son's fighting bulldog that she bought when she went to the Riviera. She would take this dog to walk 'till she saw some celebrity with another dog, then let hers loose. In the resultant confusion she became ists, politicians and kings.

Hocksmiths

TWO pawnshops have opened this last month in Hollywood, hitherto a city without a single one. Both are flourishing. This is what the talkies have done to the movie colony. "Came the Pawn," wise-cracks Hollywood, but a bit ruefully.

And in "The Flaming Forest"

And in "The Flaming Forest"

CHARLIE CHAPLIN was in a light
Cand gay mood when we saw him/the
other day; and there is nobody who jig/ager
than Charlie when he is gay, if you know
what I mean. He was intrigued by the
name of the new Fox actress, Helen Twelvetrees, and spent half an hour fitting it into
titles. "Helen Twelvetrees in 'Desire Under
Barker," "Helen Twelvetrees in "The Old
Oaken Bucket," "Helen Twelvetrees in a
"Tale of the North Woods," "Helen Soetrees in 'Dancing Daughters'."

What Shall It Prophet?

THE English superiority complex breaks through when one least expects it. "Why did you ever leave London," we asked a young English writer recently. "Well, you see," said he in perfect seriousness. "There's no credit, really, in being an Englishman in England."

Ali Up

THE funniest caption of the month:
"Abou Ben Ali, who started life as a
poor eunuch and worked up gradually to
being the owner of the Harem"—from
"Plastered in Paris."

Mother Knows Best

Mother Knows Best

AmD taliang about Advice to Young
mother of a well-known Hollywood matron
looked on disapprovingly while one of the
younger women players drain several cocktails and smoked a cigar advice, she moved
over beside her. "My dear girl," she said in
a motherly way. "It grieves me to see you
do these things. What you need is a mother
to advise you. Now look at my daughter,
for instance. She never drank and never
smoked and she's been divorced by the
richest man in New York."

English Mustard

FROM an English contemporary of ours: months ago are being recalled for sound

The Unsilent Partner

THE man whose wife had the habit of reading titles out loud sighed. "Wh said the talkies were a new invention?

One Year of Grace

THANK goodness the holidays are over titter into the radio microphone at the next opening as they did at "The Barker" and say, "I hope this isn't too early to wish you

Two-Bitter

LINA BASQUETTE, the widow of Sam Warner, who has just married Peverel Marley, the cameraman, had her tiny two-year-old baby girl with her at the Mont-martre the other day. The baby insisted on running away from her mother and among the tables. To get her back, Lina opened her purse and proffered a quarter. The youngster scampered back to get it. "That's the way to make a Warner come running,

Publicity Uber Alles

THE month has seen the death of three film favorites, Fred Thomson, Marc McDermott and that splendid old veteran of the stage and screen, Theodore Roberts, Roberts had an impressive funeral service attended by three thousand people. George beautiful the stage and screen attended by three thousand people. George beautiful the stage of the sta broke down in tears half way through. The only thing that marred the solemnity of the occasion was the loud boom of a flashlight explosion as the famous star-pallbearers

Universal Curiosity

A UNIVERSAL executive entered Hen-ry's and spied a famous local gossip seated at one of the tables. Picking his way through the crowds to her side, he leaned close and whispered anxiously. "Shh! Please tell me one thing: Am I still manager at Universal?"

Mug Bugs

A FAMOUS facial surgeon in Hollywood says that he is continually visited by young screen aspirants carrying photo-graphs of Wallace Reid or Valentino who beg him to cut and change their faces over

Turning Down Teddy

PAUL THOMPSON, well-known title DAUL THOMPSON. well-known title vriter, was speaking of his meeting with Theodore Roosevelt when he was a newspaper man in Washington. "The president glanced past me to the hall. 'Is that your wile?' he asked me. 'Tol like to meet her.' Much flattered by the honor, I rushed to my wile and told her that she was to meet the president. 'I don't care to,' said she. I gasped with horor. 'B-but, my dear,' I gasped with horor.' B-but, my dear,' I gasped with horor.' B-but, my dear,' I care, 'said she. 'It's a rainy day, and my hair is a sight and I'm not looking my best and I don't want to meet anyone.' I had to go back and explain to Roosevelt why my wife wouldn't be introduced. But he my wife wouldn't be introduced. But he

tell Mrs. Thompson that she was the only

A Creditable Line

IT was Thompson -who bids fair to rival Wilson Mizner as the wit of Hollywho overheard this remark asked into the would allow it to be used in his next drama. "Why, yes, Dave," said Thompson, "on one condition: that after the cast where they say, "Costumes by Mimi," 'Shoes by Berger,' you'll put 'Epigram in second act by Paul

The High Cost of Good-Will

THE Christmas cards of the movie folk The Christmas cards of the movie folks were bigger and better this year than ever before, as if to convey the extent of their good wishes by size. But still some of the poor writer folk who were honored with them were a trifle peeved, because the greetings came marked, "Postage Due Eight Cents."

The Dogs Are Franker

WE interviewed Flash and Petie the other day and purposely set the times an hour apart. But Flash was a trille late and Petie was a bit early. And in a single moment the Western offices of MOTION Picfight. The big blonde police star and the stocky white bulldog welcomed the chance to rever to doghood enthusiastically and rolled under the desks and water-cooler with loud barks. We have seen rival male stars look at each other as if they would like to

The Double-Crosser

WOMAN star of several years ago A woman stat of sectoral made her reputation as a fearless performer of stunts, and after her screen career was closed traveled in vaudeville, showing scenes from her pictures depicting her in hairbreadth escapes and daring deeds, and star is living in luxury today, and the poor little double who really took the risks is out of a job. Which is an unsung epic of this

Letting the Cat Out

THE prop boy was describing a scene by Von Stroheim in "Queen Kelley" for foreign release only, showing a character in a night club unclothed.
"Didn't she wear anything at all?" he was asked breathlessly. "Nothing at all," said the prop boy. "Except just a Persian cat."

Marvelous!

THEY had a take-off on the talkies at the Writers' Club lately. The villain takes off his gloves, and every finger goes "r-r-rip" with a screech that shakes the "r-r-rip" with a screech that shakes the house. He lets a match fall and it goes "bump"; the scratching of a pen is like the "berrp" of a steel riveter. Good burlesque, of course. But we wonder how much longer audiences are going to sit breathless with admiration because they can hear familiar sounds, such as a pig squealing, a pen scratching or a door slamming.

How She Loved Him!

TEAN ARTHUR has just had her secret marriage annulled. She ran away to Santa Barbara to be married and didn't take her Paramount contract with her. When she got back, she re-read the contract and discovered it had an anti-marriage clause in it. So like a typical Hollywood girl she decided that she could be married any time but she couldn't get a new con-

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Every Doug Has His Day

THE tables are turning in Hollywood.
The other day at the Montmartre I overheard one tourist exclaiming, Douglas Fairbanks with Joan Crawford, And there's Doug., Senior, over there." Only last year it was "Douglas Fairbanks and Doug., Junior.'

Pretty, Pretty

MIDNIGHT of New Year's Eve at the Mayfair is one time when hard-boiled Hollywood goes sentimental. The solemn who are-for that one dance, at least-huswho are—for that one dance, at least in bands and wives or sweethearts. And on the stroke of midnight everyone kisses. The Irving Willats; Gloria and the Marquis; Colleen and her husband; Sue and Nick—I saw them all kissing, and it was really rather sweet.

T'anks!

LILI DAMITA recently went to New York for a holiday trip. She was describing it to a friend. "Oh, eet weel be fine to be in that great city," said it.lil viva-ciously. "But firs' on the way I mus' stop off an' make the personal appearance at little towns like Chicago and Detroit." (Mid-West papers please copy.)

Mrs. Nature, Art Director

ANNE PARRISH, author of "The Perennial Bachelor," was being shown around the Metro studio. She was amazed around the Metro studio. She was amazed by the real aspect of the props, and the lifelike appearance of all the make-believe sets. "Why," said she, pointing enthusi-astically toward one end of the studio. "Doesn't that look exactly like a window with a real tree growing outside?" It was a window with a real tree growing outside.

Monte's Not So Blue

ONE SONG that is very popular in Hollywood these days is "The Birth of the Blues." For there has just occurred one in the person of Richard Monte Blue, whose father is Monte Blue and just at this moment excessively proud. The new son arrived only a few days ago at Good Samaritan Hospital in Los Angeles.



Juan Sedillo, young lawyer of Santa Fe, N. M., is appearing in the film Robert Flaherty is producing for Fox. It is a story of American Indian life



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DESTROY HAIR ROOTS

Information

Just One Big Family

(Continued from page 31)

engagement, with Irving Thalberg, who is now married to Norma Shearer. Norma's sister, in turn, is married to Howard Hawks,

Loretta Young, who is the sister of Polly Ann Young and Sally Blane, is the protégée of Mae Murray, who is married to Prince David M'Diyani whose brother is married

Grey, who is now engaged to Roy D'Arcy. Roy D'Arcy was recently divorced from the daughter of a M. G. M. executive who was associated in business with Nicholas Schenck, the brother of Joseph Schenck, who is married to Norma Talmadge. This just about gives Gilbert Roland a house in China and makes him practically related to Constance Talmadge, the sister of Natalie Talmadge who is married to Buster Keaton, at the present time working for M. G. M. And that makes Buster's brother-in-law's brother his boss. I mean, Buster's boss. Those who now have a headache may take time out and figure who is the father of

Before Nicholas Schenck acquired con-Before Nicholas Schenck acquired con-trol of M. G. M., it was partially owned by Samuel Goldwyn, then Samuel Goldfish, who was married, at that time, to the sister of Jesse Lasky—which makes M. G. M. the stepchild of Paramount, and Paramount the offspring of Samuel Goldwyn Produc-

tions. Or maybe I'm wrong.
Getting back to Mr. Lasky, we find that he engaged the professional services of one Richard Dis, who has, in turn, engaged the romantic services of almost every single grid in Hollywood. He engagement include and the services of the services o latest romance is with Marceline Day.

Marceline is the sister of Alice Day, who as engaged to Uncle Carl Laemmle's boy, Junior. (Question: Does that give Richard Dix a hundred shares of Universal stock?) Well, Junior has been rumored engaged

to practically all the débutantes in Holly-wood, including Helene Costello. Going further, we find that Helene is the sister of Dolores Costello, who recently became the

All of the Barrymores are closely asso-ciated in business with the Warner Brothers, terrible. Lately, through a business merger, Morosco, the one-time nance of Detry Con-son, who is now Mrs. James Cruze. Mr. James Cruze for years has been associated with Cecil De Mille, whose brother Wil-liam recently married Clara Beranger, and whose cameraman, Pev Marley, just stepped up to the altar with Lina Basquette, the widow of the late Sam Warner.

Having carefully followed the thread from Mary Pickford to the Warner brothers, this should make Doug Fairbanks some relation to the Vitaphone.



Ask your slender friends how to end it

Don't starve—

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SOME years ago, Science made a great discovery in respect to excess fat. A cause was found in a defective gland-the thyroid gland-which largely controls nutrition

The thyroid secretion, when normal, helps turn food into fuel and energy. When it is scant, too much food goes

Many tests were made on animals which were over-fat. The reports proved that feeding thyroid brought reduction. It also brought new health, new energy. Then tests were made on people, with like results. Now physicians the world over combat excess fat in this way.

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WHEN this method met scientific approval, it was embodied in the Marmola prescription. It is compounded under direction of some of the greatest gland experts.

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The Flesh and Blood Racket

(Continued from page 35)

JACK'S BATTERED BEEZER

"SEVERAL years ago Jack Dempsey
Came to me with a badly battered
nasal organ. After years in the ring this
was to be expected, but as the end of his
career loomed in sight Jack wanted to go
through the rest of his days with a more
presentable feature than the one he had,
Jack had a yen to go in pictures and, as you
Lenow, the camera demands a good profile. Hence, my job of straightening out so

"Helen Ferguson had a very bad hump along the bridge of her nose. A little time and trouble on the part of both of s straightened this out into a pretty nice

"Ruth Taylor's nose was just the oppo-site. It was too flat against her face. In-stead of whittling it down, we built up the

stead of whittling it down, we built up the bridge.

"Adiamae Vaughn had too deep a tip on the end of her nose. Duane Thompson's was too fat. Marian Douglas's was slightly was too fat. Marian Douglas's was slightly "All of these were more or less minor operations. Except for slight instrument pricks there is no pain connected with them. That is, "laughed Dr. Balsinger, "no more than having a tooth pulled. It demands no hospital treatment; the operation to the patient was rightly one. State with the patient walks right out. State with the bandages and dressings, but the healing process is the main inconvenience. Understand that I am referring to operations perstand that I am referring to operations persons." stand that I am referring to operations performed by a doctor who knows his business—not a beauty quack. The most unsightly case I ever treated was a nose-bungled job well butchered by a so-called beauty specialist. Blood-poisoning had set in and the entire nose had to be removed.

CARVING FAT IS FUTILE

"I WOULD like to state right here that I am decidedly opposed to operations that resort to freak treatment, such as cutthat resort to freak treatment, such as cut-ting off the flesh from the hips and ankles to reduce the figure. Fat comes from the inside of the body. It is not a condition on the outside, as so many people suppose. Suppose we do cut off a slice of flesh where we want it least. It will grow right back. Another dangerous treatment is the tape-worm reduction, which probably resulted in the death of Barbara La Marr, for one case. The head of a tape-worm is swallowed in pill form to eat away the unwanted flesh A dangerous treatment this. I have refused many drastic diet cases of the film people.

It isn't my dusiness to kill off my patients for the sake of their vanity. "Aside from the nose operations I do many face-lifting jobs for Hollywood people. I would rather not mention specific people. I would rather not mention specific names here as most people are very sen-sitive about these operations, especially women. But don't be surprised when I tell you that I do as many face-lifting jobs on men as on the weaker sex. I could give you the names of several very prominent screen actresses and actors who come for that purpose. But I won't. Why should they not wish to preserve their youth as long as they may? It is their bread and butter.

"My patients usually swear me to secrecy about their operations," the Doctor most popular unpopular men in Holly-wood."

FROM side-lights of the Doctor's explanation I gathered that many women

entered his office veiled, unaccompanied by themselves off from their friends entirely

boarding houses mea.

are entirely healed.

"Riza Royce, the wife of Joseph von
Sternberg, came to me for an operation on
her nose soon after she was married," Dr.
her nose continued. "Not very much it to the nose-int. Most men are fearful of such operations and I guess it leads to quarrels. But they are reunited now and living very happily, from what I hear, so maybe after the first flush of anger Mr. Von Stenberg realized it was worth the opera-tion, after all."

tion, after all."
From a little shelf over his desk Dr. Balsinger reached for what appeared to be a kodak-snap book, but which turned out to be a photographic medical record of some of his most interesting cases.
"Here is a face job I did for the brother of Rudolph Valentino." He indicated the

"Here is a face job I did for the brother of Rudolph Valentino." He indicated the profile and front view of an Italian-looking man not unlike the late star. "There was a great deal of talk, at the time, that he had come to me to try to have his face remodeled exactly after the features of his brother so he might take his place on the screen. That is an absolutely false story. He made absolutely no mention of such an internation to me, and certainly I did not use from the made absolutely had not use from the made absolutely no mention of such an internation to me, and certainly I did not use from the made absolute his mention to the such that the made absolutely no mention of such as the mention of such as the such that t

lor him."

He flipped over page after page of amazing plastic operations. Harelips corrected, making plastic operations. Harelips corrected, ended into a semblance of normaley. One entire section of the book was devoted to policemen who had been injured in the performance of their duty. Another to the cauliflower ears and broken noses of prize-cauliflower ears and broken noses of prize-

THE MANGLED BEAUTY

"IF you've got a pretty strong stomach I'll let you look at some eye-sores," he suggested. "These are accident cases, automobile crashes most of them, and the victims were mangled beyond recognition. Here"—he indicated an indescribable tion. Here "—be indicated an indescribelle picture of what had once been an attractive blonde girl—"That's Evelyn Egan, or what was left of her after her machine crashed into a dredger. You remember she was formerly a bathing beauty at the Christic Studio, and until this aimost latal bright future in pictures. You can see how all of her chances have been ruined. Poor girl This is the way she looked when they brought her in to me, and I did all in my power to build back her face. I'm proud of the job. One side is almost entirely rebuilt and the studies of the contraction of the contractive of the glass one. While the effect is not displeing, she is, of course, finished in moving

"This book ought to prove to you that all the cases that come to me are not promptall the cases that come to me are not prompted by vanity. I'm proud of some of the jobs you have seen here. It should prove that plastic surgery is not the field of a beauty doctor and that we do a lot of good by correcting the deficiencies of nature and the horrible mutilations caused by accident. Oftentimes a grotseque face, or an unsightly one, holds back a man in the game of life. The only fellow I've ever known who made his homely map pay dividends is Louis Wolto have his nose straightened. We were all halted the proceedings. Louis's fat, homely

ENLARGING HIS EYES

THE white-capped nurse interrupted to say that Dr. Balsinger's next patient had arrived; and having already taken an hour of his valuable time, I arose to go. He walked with me into the ante-room where sat a handsome, Latin-looking boy of about eyes. Dr. Balsinger drew me over to the boy, "Here is a case that might interest you," he remarked drawing off the bandage, you," he remarked drawing on the banks of "This young fellow is crazy to get in the movies. He's handsome enough and a couple of studios have made tests of him.

Through fearfully inflamed and swollen eyes the boy who is so anxious to get in pic-tures smiled up at me. I could see where each eye had been slit at the corner and Dr. Balsinger was explaining that as soon as the scars healed he would be twice as good as new with large and expressive eves. A nervous little woman, whom I took to be his mother, anxiously twisted her gloves and turned her eyes away from the

A heavy something rose to my throat I hope that kid makes good in pictures after all he has gone through

As I said there is no hell women will not endure for beauty. Or men, either. The pity of it is that so often they endure the horror of an ordeal only to find themselves no better off than before. Not al-ways. But sometimes.



June Collyer seems as haughty and proud of her plumes as a peacock would be. She wears this exquisite creation of velvet and plumes in her latest film, "Red Wine

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puzzle right away and send me your answer together with your name and address plainly written. \$4,500.00 in address plainly written, \$4,500.00 in prizes-EVERYBODY REWARDED

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Learn Sex Appeal at Home

(Continued from page 59)

slinky, trailing garments, with plenty of yardage and yet, one is so conscious that there isn't much-underneath. Par-

Anyhow, you know how Greta looks in those slinky outfits. Yet one never saw her

does not go in for trains on her dresses, yet she keeps fairly well covered most of the chemise. But no one, not even the ladies, will deny that Clara has quantities and quantities of the It-thing with which Ma-dame Glyn is so concerned.

tried the same method that Dorothy Mackaill's company is trying now—putting Clara into brief Mack-Sennett-ish costumes.

beads-and-a-fringe type of apparel.

Nor was it, I decided, merely beauty
which lent that alluring something which
sizzles so profitably—even upon a black and These girls have gorgeous pictorial qualities.
But they don't—now do they?—sizzle. They seem to be too flawless, too perfect in every detail, to give any impression of

Well, it was entirely too involved for me, so I thought I had better talk to the subject of the current experiment, Dorothy

THINK SEX, BE SEXY

SHE settled one phase of the question for

"It isn't clothes," she averred, "nor the lack of them." And she proceeded to prove it. "Look at Mae Murray. She has probably worn less than any other woman on the screen. Yet no one, I think, ever mentions sex in connection with Mae. She has one of the most beautiful bodies ever created. She is an exquisite dancer. And she is merely

'Do you know why? She doesn't think

"That's what it is. The thing is all men-

tal. Your thoughts photograph.
"That is why the Sennett bathing girls were never called sexy. They are always pretty, cute things, romping on the beach. Unless they try to be sexy, unless they think it, they aren't.

If, tiely aren t.

"Any actress can have sex appeal if she has that kind of a part to play. The girls—and the men—who get the reputation of being very sexy get it chiefly because they play that type of rôle consistently. Their companies build them up, publicize them as being that kind of people and then they are cast in pictures which force them to make the most of the adds of the play.

the most of that side of their personalities.

"Another great factor is that the audience, having read and heard that these stars ence, having read and neard that these stars are the sexy type, think sex when they go into the theater to see their pictures. Half of the passion in the love scenes is supplied

TURNING ON THE IT

"ALL this stuff about dressing or undressing to achieve sex appeal is foolishness. I had a part in 'A Dancer from Paris' in which I wore very abbreviated costumes. But it wasn't a sexy part and no

she was cold. Her clothes didn't make any difference. It was her state of mind.
"In 'The Changeling' I play a girl who thinks nothing else but sex. She is not particularly beautiful. She is not intelligent. She has one commodity with which to get what she wants in life. It is her sex. She

by undressing. I wear some brief costume piece of sacking. Shapeless and ugly

in the picture,
"I didn't achieve it by posturing or by
any set, typical gestures. No. I thought
sex. And it photographed.

on the island for seven years with the cop who is taking her back to the United States to be tried for murder—after she has been through all the harrowing experiences After honor and conscience and a realiza-tion of the dignity of sacrifice have been awakened, she is a different person. Her longer a sexy girl.

S. A. IS STANDARD EQUIPMENT

"SEX APPEAL can be assumed or dis-carded by any actress who knows her job at all, just as well as any other human characteristic. It isn't a matter of clothes. It isn't anything you do. It is the sort of person you are and depends upon what you think about.

"Women who are not actresses and who achieve the reputation of having great attraction for men are usually women of no particular intelligence. That is, I mean they are not complex people. They are not analytical. They feel more than they think. And when they do think, it is upon the sub-

'The famous courtezans have been like that, I believe. Not stupid women. They are shrewd. But they are not what we call brainy women. There is room in their minds for little else but the other sex and their own relation to it.

"A girl may enhance her beauty with clothes. But that does not necessarily give

clothes. But that does not necessarily give her more sex appeal. Beauty may be a very impersonal thing. Many an exquisite woman has had little attraction for men "On the other hand, many a girl who has not money for clothes or jewels or to spend in beauty shops, has the faculty of getting—and holding—men as her wealther sisters can never hope to do. It is the way she thinks. It is the sort of mind she has—thinks. It is the sort of mind she has the she thinks. added to a certain personal thing that we call magnetism.

'Magnetism is certainly more mental

"Magnetism" is certainly more mental than physical."
Well, that seemed to be a fairly complete resume of the subject. It appeared to be definitely settled that clothes or the lack of them had little to do with the matter at hand. I was convinced that sex appeal was purely a mental thing and dependent upon a

It was not only an interesting theory, but one, I could not fail to realize, likely to be I felt I had come upon a secret weapon against the indifference of men, that I were

It never occurred to me until I had left Dorothy and was on my way home that I had neglected to ask the most important

What in the world do they think about?

A Mediæval Modern

(Continued from page 78)

hobbies, a collection of fifteen thousand books, six dogs, and one violin. "Tell everybody I am not at home!" he orders,

A man with black hair ruffled out of its tal robe. Joseph Schildkraut in the flesh.

NOT A PARTY-HOUND

"PEOPLE always say of me, 'Oh he is so arrogant—and upstage,' because I will arogant—and upstage, because I will not dance, I do not like parties, and don't seem to have anything in common with them. I am not! It is only that I can enjoy

myself more in other ways."

And so he holds himself aloof, blasé and cynical. A restless, rebellious spirit refusing to think as those about him do. Brilliant, to think as those about him do. Brillant, scintillating, baffling. Flaring with interest for the new and unusual, chafing at the conventions that would bind him to any routine of life and action. But back of it all, Joseph Schildkraut is an impulsive, sensitive boy, whom nobody can quite make out—unless it is his father, Rudolph,

"Oh, he is wonderful!" Joseph tells
you with genuine admiration. "You should know his life. It is most remarkable!

HE DOES THINGS RIGHT

"FATHER thought at first I was going to be an artist," Joseph told me. 'Because I used always to ask him to bring me paints. All the time, paints! I can't draw a straight line. It was colors I wanted. They fascinated me. Then music He wanted me to the told the straight of the s

Rudolph Schildkraut had established himself as an actor of note on the European stage by the time Joseph was born. The boy saw none of the struggle and the hard-

ships that had gone before.
Living in a world of imagination. Dreaming, reading, playing his violin. Born in the shadow of the great St. Stephens Cathedral in Vienna. Nor did he miss anything of its color and romance. And when he was sixteen began his training for the stage under Max Reinhardt.

Coming to America, he gave us Liliom. And people are still talking about it, after six years. In New York, three years ago, he played *Cellini* in "The Firebrand." Cecil DeMille was in the audience the opening night and cast his eye on Schildkraut, for the screen. As a result, after Joseph came out to California to play a part in "The Road to Yesterday," he stayed to sign a contract with DeMille.

"I love the stage. But I stayed in pictures for two reasons," he explained.
"Because since the war I have not been able to stand the strain of stage routine; and because of the association with Mr. DeMille. He has been one of the three per sons who have meant most to me in my life

Max Reinhard!"

But during his three years with movies he has not yet been given a story with those high notes in it which Joseph Schildkraut is capable of reaching with such magnificence. Judas, in "The King of Kings," has so far been the only opportunity Joseph has had on the screen to show anything of his real dramatic ability.

Perhams the part of Raeseual in the pic-

Perhaps the part of Ravenal in the picturization of Edna Ferber's book, "Show Boat," will give him his chance to go ahead.



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Bringing Out Father

(Continued from page 71)

Renée Adorée's father owned a circus in Renee Addree's lather owned a circus in France and was himself an accomplished circus performer. He died many years ago, Leatrice Joy's father was a dentist down

a dentist. Both fathers have passed away. a dentist. Both fathers have plaseed away, Jacqueline Logan's father was an archi-tect down in Texas and designed many of the State buildings. He died leaving Jac-queline and her mother, who was an opera singer with the Bostonians, to shift for themselves; and bad investments took away the little money he left them. Jane Winton's father, too, was an architect, but is

Marceline and Alice Day's father was divorced from their mother when they were very little children, and Mrs. Day went valiantly forth to do battle with the world for her girls. She worked in a shop while they did extra work in pictures. ' Betty Compson remembers her father as

a mining engineer, but he died when Betty was very small.

A PERIPATETIC PA

DIVORCED many years ago from her mother, Laura LaPlante's father's whereabouts are, I believe, unknown to her family. Rumor has it that he was ever a

family. Rumor has it that he was ever a rover, searching for a fortune.

Because Aileen Pringle speaks with an English accent, don't imagine that she is English. She was born in San Francisco, where her father was an importer. Florence Vidor, too, has so decided an English accent, although her dad is a business man down in Texas—that somebody has de-scribed her as Florence Vidor of Texas and

Quite a high-brow is Madge Bellamy's father. He was a professor down in a Texas University until a few years ago, when he came West to join his daughter and wife. Lately father and mother have been separated, but he still dwells in California.

Shearer are contractors and builders Sailing the more or less bounding billows

Saining the more or less bounding billows of the Great Lakes as skipper was the occupation of Carol Dempster's dad, until she attained fame. Then he retired to live on a ranch in Southern California.

Marie Prevost's father was a business man. He was killed in articoloma May Ware is the Cauchter of a Chinese laundre. Ware is the Cauchter of a Chinese laundre.

Wong is the daughter of a Chinese laundry-man in Los Angeles. However, he is a bigger and better laundryman, as he owns a group

May McAvoy's father was auditor for the New York Central Railroad Company in New York when he died, many years ago. The charming June Collyer's father is a lawyer in New York, but he often visits his daughter and wife in Hollywood. Jose-Anita Page's father conducts an electrical business in New York.

while we're on the subject of fathers



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Your Neighbor Says!-

HANK'S HAT AND HIS

"IMAGINE sitting next to Charlie Chap-lin and Jack Pickford while eating lunch. And while buying a hat at Mullen & Bluett's to have Gloria Swanson and the

anywhere, except perhaps in Paris or London. What its secret charm is, I couldn't tell you. Its atmosphere, to me, is beyond explanation or description.

'Compare the existence of the average "Compare the existence of the average young married couple back home with the life here. In the first place, if the boy is making thirty-five dollars a week he is con-sidered lucky. Only a certain set routine of pleasures and entertainments is open to him. He comes home from work at five-thirty. He has supper at six Promptly at seven-fifteen he is taking in the first show at the Fuller or the new State Theater. If it the Fuller or the new State Theater. If it be a particularly gala evening, a stop is made at the Chocolate Shop over on Burdick Street—and so to bed. But out here there are ten million places to go. At least a hundred for each pocketbook. Thirty-five dollars a week here makes possible the beaches, the elaborate picture houses, and countless other things. A hundred a week—port, musual—much to see acrose to the not unusual-ought to see anyone to the Montmartre and the theaters. And a thousand a week-not out of the ordinary-will get you by at the Ambassador and a couple of Mayfair parties. The very atmosphere makes a fellow want to get all these things for himself. The proximity of so much prosperity is contagious. Is it any wonder that ambition runs rampant here

NOT SO NEIGHBORLY

"DON'T think I'm knocking the small towns. But I hardly think that anyone will disagree with me when I say that it is easy to get yourself in a rut and stay there. A son steps into his father's business, and the son's son after him. Good jobs are almost inherited. But in Hollywood a man is paid for what he can give. If it is new and different, and so much the better. The fact that originality is the basis of the picture industry makes new blood sought after and

appreciated.
"Which is all very well and good. But, in being a small edition of New York, Hollywood has lost something that is a real virtue of the small town. That virtue is neighborliness. Not that everyone here isn't glad to know you. The people seem happy to see you. But that is as far as it goes in most cases. Hollywood offers many acquaintances and few real friends. I know people here who have lived next door to the same family for years and have never called on them. This could never happen in Kala-

"A while back, when we were talking about what I had expected to find in Hollywood, I forgot to mention the orange have never been out here have a post card impression of California as one big orange grove where people pick juicy fruits right off the trees any season of the year. I've only been in Hollywood a couple of weeks, omy been in Hollywood a couple of weeks but even so I haven't seen one healthy grove yet; and the only oranges I've spotted are being sold at the markets for about

are being sold at the markets for about minety cents a dozen."

I asked Dale if many of the Michigan natives were located out here. "Sure, I've run into quite a few," he answered. "There's Jurian Thayer, our famous tenor, who has been singing for Vitaphone pictures at



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like an idea for itself. And who also like the movies.

We recommend attention to Motion Picture Classic.

Classic is a motion picture magazine with all the informative material that must characterize a periodical of its ambitions.

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For those who believe that fame in Hollywood is not gained by Civil Service rules, we should not advise it

But for all who do not, we should. In fact, as Ed Wynn used to declare, we come out boldly and say we do recommend it.

We even go so far, semi-finally, as to suggest that the 12th of every month you keep an all-seeing and alert eye upon the newsstand for it. And, finally, that you buy a copy. You'll like it.

MOTION PICTURE CLASSIC

It's the Magazine with the Personality



Warner Brothers. Hazel Keener, a little girl from Kalamazoo, is also playing in pic-tures in Hollywood. I wonder if Wallace Best is still working at Johnson's? Or if he has made good his old threat to come out He would see a lot of his friends if he did. Bill Spaulding, once coach at Western State Normal, is now coaching the University of Southern California at Los Angeles; and Bob Rasmus is playing on his team. Louis Garlick is in the paper business in Hollywood as are Peck Hall and Vern

Dale talked at great length on the famous celery and also the paper mills of Kalamazoo. He gave me to understand that no matter how nice Hollywood was or how much he liked the atmosphere and the celebrate how the company to the com rities or how beautiful were the homes and

flowers, Kalamazoo was just about the swellest home town in the world.
"Well?" I asked him, "If the two towns are nearly the same in size and population, how do you account for the vast difference

"The difference," he began, "the difference lies in the main industries of the two towns. Just the difference between papertowns. Just the difference between paper-making and picture-producing. The money paid to a paper mill hand is just about one-model of the paper picture produced by the paper picture produced by the paper picture one in this business gets less than ten dollars a day. Most of the so-called menial jobs are what we would term white-collar positions back home. There is a difference in the people who do the work too. In Kalamazoo, people who do the work, too. In Kalamazoo the average person is substantial, economical and easy to please. Out here the people on an average are quite unsubstantial, extravagant and much in need of being creat as I think. But I'm here to tell Kazoo: see this place before your executor sees it for you." sees it for you.

The Answer Man

(Continued from page 80)

Evelyn Brent have the leads in "Broad-way," Universal Studios, Universal City,

A CLARA BOW FAN-And still they come. Clara is five feet two and a half. You will see her next in "The Wild Party." Bebe Daniels' latest is "Oh, What a Night." Jack Hoxie has two daughters, Frances Jack Hoxie has two daughters, Frances, twelve, and Ramona, fifteen, Ben Lyon has signed with Columbia Pictures, 1406 Gower St., Hollywood, Cal. Phyllis Haver with Metro-Goldwyn, Culver City, Cal. Buddy Messinger has a rôle in "Hot Stuff; starring Alice White. Raymond Griffith, making a talkie for Christie. Charles Morton in "New Year's Eve." Betty Compson, The Iman the Ruce and the Griffich and Charles Charles

A GIRL FROM THE MOUNTAINS— How's Monticello? Phyllis Haver was born in Douglas, Kansas, on Jan. 6, 1899. She was educated in Los Angeles, Cal. Played as an extra for Mack Sennett. And has just Mayer Studios, Culver City, Cal. Almost

H. V. R.—Charles (Buddy) Rogers hails from Olathe, Kansas. He is five feet eleven, trom Unathe, Kansas. He is five feet eleven, weighs 165 pounds, and has black curly hair and brown eyes. Arthur Lake receives his fan mail at the Universal Studios, Universal City, Cal. Alice White, Billie Dove and Jack Muhhall, First National Studios, Burbank, Cal. Nancy Carroll and Gary Cooper, Paramount Studios, 5451 Marathon St., Hollywood, Cal.

(Continued on page 128)



Send Your Order Now!

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We Wonder How Wise An Apple He Was

Maybe the boy who first came forward with the idea of letting well enough alone was a wise apple.

But we wonder about it seriously.

We wonder what might have happened if everyone who ever heard that advice had taken it.

For if people had been willing always to let well enough alone, we'd still be sending letters across the continent by pony express.

We'd still be depending for our thrills upon looking at pictures of Vesuvius through the hand stereopticon.

We'd still be getting our music from the old pricklypear music-box roll.

For those things, in their way, were well enough.

But if everybody had been content to let things rest that way, we'd have no air mail, no movies, no victrolas, no radios.

In short, we'd have a lot less things to make life as pleasant as it is.

And in particular, we wouldn't have a fan magazine of the sort that MOTION PICTURE is.

For MOTION PICTURE is built upon the premise that well enough isn't enough.

Its idea is that if every issue isn't better than the preceding, then the quality of the magazine isn't up to the proper standard.

Every successive number has got to have more news, newer news, newer viewpoints, newer ideas, fresher and more interesting illustrations than the one before.

Not easy, of course. That is, not easy on those who publish it. But easy on those who read it. Which is the important thing. And which is why, we believe, MOTION PICTURE is the fastest-growing and most lastingly liked periodical of its sort in the world.

MOTION PICTURE

It's the Magazine of Authority

Shopping With Gloria Lloyd

(Continued from page 60)

parties. They will know what we will have but it will be like practising for a play,"

THE GROWN-UP TABLE

I WAS surprised when I walked into the Lloyd home that afternoon and found the dining-room table set for the occasion. Mrs. Lloyd laughed and said, "Last we had a little table for the children, we had a little table for the children, but one child who came said, 'I should think we could sit at a big table for parties. My mother lets us.' And do you know, Gloria remembered and nothing would do but we use the big table."
"But where are the bunnies?"

"They are hidden. Gloria wants them put on after the hunt because they are exactly like the ones the children will find

exactly like the ones the children will find and she doesn't want to spoil the surprise."

I looked intently at the table. There were no place cards, no lussy fixings. The tablecloth was plain white, the napkins the same in a diminutive size. The plases were same in a diminutive size the place with the control of the co

One little girl arrived in a sports costume. Miss Gloria walked up to her and announced, her dignified demeanor of the shopping tour entirely missing. "You cannot come to my party unless you are dressed up. Don't you know this is in honor of Mornov Pircures and we are to have our pictures taken? If it were really easter, you would not therefore, the child are the property of the One little girl arrived in a sports costume

was out of the house and down the walk. When she returned, she was in silk and wearing a wrist watch into the bargain. The lamentations were such that Mrs. Lloyd scoured the house for wrist watches.

SQUEALS AND SCRAMBLING

WHAT a riot it was, this party! "Ready!" little Gloria shouted and off they scrambled, through the big door, off they scrambled, through the big door, down the steps and onto the lawn. In a mad scramble like this six little butterfly girls can look like sixty. There were baby squeals of delight as the bunnies, the struke, flower beds and bushy corners. With their chubby hands filled with the trophies of victory they danced into the living-room where there were the same animals cut from cardboard to be traced animals cut from cardboard to be traced and the control of the con

gathered them and told an Easter story.
After the story came supper. Oh, what
a supper it was! Soup, chicken, bread and
butter, fresh peas, milk, ice cream and cake.
"It's just as easy," Mrs. Lloyd explained,
"and since the children all have supper at
five why not give it to them here? Although
it's a little heavier than their regular supper,

it's an the leaver than their regular support it's not so heavy as refreshments followed so soon by their evening meal." And when I left I felt I had learned a profitable lesson. Shopping with little Gloria had made me believe in letting the children make and choose for their own she used duplicate gifts and prizes.

NOW NATURAL GLEAM is the NEW nail fashion



SMART women have abandoned artificial looking nail tints. Instead, an the fashion-natural gleam, given in an instant by Glazo.

The soft shimmer of Glazo Liquid Polish is neither too deep nor too pale—just a nat-ural, soft brilliance! So adorning to any woman's nails and hands! So new and

This exquisite polish was created for women by Edna Albert, one of America's foremost business women. She searched the toilet goods shops of Paris for a truly distinguished nail polish—brought back a secret formula and perfected it in her own laboratories. That is Glazo-loveliest, most sophisticated, and most popular, of all

A "nail sheath" thin as silk

A brush flick, and Glazo gives a lustrous "nail sheath" which is mirror-smooth, glinting with the light.

And this dainty nail sheath lasts a week. Glazo never peels, shreds, turns brown. Its delicate lustre does not dull. It spreads on evenly and instantly, without that thick, gummy look. At all toilet goods counters, in clever twin bottles—Glazo Polish and Remover-50c. Or send ten cents for generous sample set-use the coupon below!



The Glazo Company 551-5th Ave., New York, N. Y. I enclose to cents. Ple (polish and remover). A curing instructions.	(304)
Name	
Street	
City	Crate

Earning Their Ant Eggs

an expensive business, entailing large houses, often die poor.

They must, in other words, embody what

SNEAKING A BARGAIN

THIS is more important, perhaps, for the free-lance people—writers and directors as well as actors—than for those who are under contract. Your free-lance individual must keep up an appearance of extreme prosperity in order that any company consemplating securing his services may imagine that it must bid high to get him. A well-known writer told me once about a well-known writer told me once about a being held at a down-town shop. "Promise me one won't still anxione" show the property of the property

"Promise me you won't tell anyone," she admonished. "I bought three of them myself. It would never do for people to know that I didn't go to an expensive modiste for them. Promise you won't tell! It's

for them. Promise you won't tell! It's business, you know."

People give each other elaborate and expensive gifts upon the slightest provocation. One very prominent actress confided to me that she had postponed a trip to New York for that very reason. "I could have afforded could not afford to buy all the presents! I should have to bring back. They would cost as much as the trip. So I'm not going."

When Vera Reynolds graduated from Sennett comedies to stardom at De Mille's, she laced living up to her changed status with dismay. "I bought a large house and in my life! I considered clothes and tried to acquire taste and dignity. I stopped wearing knickers and riding a bicycle on the Boulevard. Boulevard.

"Lots of my friends of comedy days ac-cused me of being ritzy and stopped coming to see me. It was very lonely at first. It's not much fun vet." not much fun yet.

RE CLAIRE AND CLARA

THERE is Claire Windsor, who has natural, exquisite taste in the selection of clothes, in addition to a knack of wearing them to beautiful advantage. A press agent capitalized this trait of Claire's and called her the "best dressed woman in pictures." It was a large order but Claire made a valiant effort to live up to it—with the result that it is said she nearly ran herself into bankruptcy.
Friends of Clara Bow viewed with alarm

Elinor Glyn's attempts to polish Clara-to give her poise, to make, in fact, a lady of our flaming-haired gamine. Those who knew, or said they did, averred that Clara had won her public by rough-and-tumble tactics and that she must keep it in the same way; that to make a lady of Clara would ruin

Madame Glyn's poise-treatment, how-

ever, did not take appreciably; and the prospects are that Bow will romp and roister in the films, to the delight of the younger generation for a long, long time. Poor little Betty Bronson had a difficult

task in trying to embody the Peter Pan ideal. After all, there is only one Peter and long after she became a young lady a trifle too mature to go frisking about the Never-

Producers, somehow, refuse to believe in fairies, and Betty has had at last to grow up.

The WOMEN who fascinate MEN



THE siren type—the woman who fascinates used to the woman in a hundred possesses this dangerous power. She is enued to the beautiful possesses the same possesses the same possesses the same possesses above to the possesses and the same possesses are the same possesses and the same possesses and the same possesses and the same possesses and the same possesses are the same possesses are the same possesses are the same possesses and the same possesses are the same possesses are the same possesses and the same possesses are the same possesses are the same possesses and the same possesses are the same possesses are th not that you desire to be the siren type. If you could fascinate men at will, you would use you power within reason. Well, then, you may; for at last the secretisk nown. Lucille Young, the world's foremost beauty expert, will give you the "dangerous power"—give it to you free.

Nature's Greatest Mystery Unveiled

gerous power —give it to you prec.

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geratent. A little than proor desired a Trace of

Grayer. She has said, "I'll give the side of the consult

Grayer. She has said, "I'll give the dangerous power

of complete faccination.

**Grayer Geratent Gera

One Woman in All the World Can Tell You One Woman in All the World Can Tell You Amazing, perhaps, but—so far as it is known—Lucille Young is the one woman in all the world who knows the complete secreto fascination. A certain amount of beauty is indispensable. This beauty Lucille Young gives you through her methods—admittedly the most effective in the world—used by

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Make *Her* Happy

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"Motion Picture"

See Page 125



ACTIV'S BEAUTIFUL

THERE are no half-measures in Hollywood. People choose—or are thrust into—a type and they stick to it determinedly and consistently. Comedians are funny. Flappers flap. Ingénues lisp. Rakes are rakish. A romantic lover could never be mistaken for a heavy. And vice versa. A beautiful woman is a beautiful woman.

A beautiful woman is a beautiful woman. She acts like one. And that's that. Sometimes women who have definite flaws of feature achieve the reputation of being beautiful because they are so amazingly thorough with their atmosphere and scenery. They have all the poses and mannerisms. And it is not until you have been acquainted with them for some time that you discover the flaws.

Living up to the star stuff is a weary business. Pity the poor goldfish!

The Answer Man

(Continued from page 124)

HOPEFULLY—You cannot play the flute by blowing alone; you must use your fingers. Nancy Carroll's real name is Nancy Lahiff. Barry Norton, Alfredo de Biraben. Billie Dove, Lillian Bohny. Marion Davies, Douras. Richard Arlen, Richard Van Mattemore. Nancy Carroll was born in New York City, Nov. 9, 1906. She is five feet four, weighs 118 pounds, and has red hair and blue eyes. She has been playing in pictures since 1927. Norma Shearer at Montreal, Candid, Aug. 10, 1904.

MADGE NORTON—John Barrymore and Mary Astor had the leads in "Don Juan." Diek Grace, Stuart Knox, Harlan Hilton, Richard Jarvis, Jack Ponder and Dan Dowling were the avidators in "Like Moore brother of Colleen, was the chap who was killed in the early part of the pieture. Kill the Baby in movie slang means; put out spotlight. Hit the Deck—means it's lunch time. Horse Opera—A western cowboy picture.

THE TWO-GUN LADY—Sounds like the bobbed haired bandit. Hoot Gibson's real name is Edward. He was born July 21, 1892. Married and has a daughter Lois. Write him at the Universal Studios, Universal City, Cal. Ruth Elder is playing opposite him in "The Winged Horseman." Zanzibar, a British Protectorate in East Africa. Mentioned by Arab writers in 1328 as "The land of the Zeij." Lars Hanson is appearing on the stage in Stockholm, Sweden.

GWEN B. M.—John Gilbert was born July 10, 1895. Conrad Nagel, March 16, 1896. Write him at the Warner Brothers Studios, 5342 Sumset Bird, Hollywood, Cel. Norman Kerry is playing in "Trial Mar-Tically wood. Cel. Did you know that George O'Brien was light heavyweight champion of the Pacific Pleet while he was in the Navy during the War' Grace Cunard is writing western scenarios.

A COLLEEN MOORE FAN—Colleen is playing in "Early to Bed." First National Studios, Burbank, Cal. I'm sure she would enjoy reading that clipping, send it along to "The Man and the Moment." Sally Blane has signed an FBO contract. He sister Loretta Young can be reached at First National Studios, address above. Helen Twelvetrees, formerly of the Broadway stage, is now with Fox Studios, 401 No. Western Ave., Los Angeles, Ox.

END GRAY

HAIR
NO more dangerNous'erudedyes,'
lest end, antirral
back to hair by
clear coloriess licut 10% axel,
off. Faeld gray-

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your hair
Wave—Scintillate—Attract

While your lovely "best" china is getting a gay sparkle from Ivory's clean, odorless suds, your hands are protected by Ivory's purity and mildness.



The hands that set a table with fine linen and glearning silver should themselves look ready for the party. They can—if they use Ivory whenever they use soap.

fair white hands when you use

a kind soap for every soap-and-water task

WONDERFUL HANDS! Like actresses they play a double part—one moment at household tasks—another moment charming in the eyes of the world.

Can it be done? It is being done in innumerable servantless homes. In their own living rooms we have talked to attractive women who are keeping their hands graceful and young.

This is about what they say: "The least expensive way to keep the hands smooth and soft is to use Ivory Soap for every soapand-water task. Ivory protects the hands while they are working. For Ivory is so gentle that it is a baby soap. It is efficient soap, too. We find it does sturdy cleansing tasks well."

Isn't this simple and sensible beauty-advice?

After all, hands that are treated like ugly ducklings all the working day can't be expected to turn into white swans even after an eleventh-hour manicure—for lotions can't undo the harm to sensitive skin and cuticle caused

by the use of harsh, parching soaps.

Isn't it wiser to use Ivory—which really is a form of beauty-insurance? After each Ivory cleansing task dry your hands well. Then, with your usual grooming, they are always ready for parties.

PROCTER & GAMBLE

Yourpartylinens,both snowy-white and tinted, stay newerlooking longer when

tubbed in Ivory. And

your hands stay

smooth and white

when they use Ivory

for laundering and

other soap-and-water

tasks.

FREE! A little book on charm. "What kind of care for different complexions? For hands? For hair, for figures?" A little book, "On the Art of Being Charming", answers many questions like these and is free. Address Winiffe

IVORY SOAP

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Motion Picture



ASK THE SALESWOMAN IN ANY SMART SHOP

The will tell you why this care makes silk stockings look better and wear longer...

You probably wash your stockings shortly after *every* wearing. (At least, you should!) Doesn't this frequent washing of delicate silken fibers simply *cry* for extra-care?

The next time you buy silk stockings, ask the saleswoman how to wash them to get the longest wear. She will mention two important precautions — "Lukewarm water" and then — "Ivory Soap." (In the finest department stores of 30 leading cities, 9 out of 10 salespeople advise only Ivory for silk stockings.)

Why salespeople advise Ivory

"The wrong soap will often fade, discolor, or weaken stockings. But you can wash any stockings well if you use lukewarm water and the right soap. Ivory Soap or Ivory Flakes is best—Ivory is pure."

— Leadine New York Store.

"We never recommend anything but Ivory — other soaps are likely to cut the silk."—Boston Specialty Shop.

"Ivory is the best thing to use for silk stockings — best for the color and best for the silk." — Chicago Department Store.

Ask the saleswoman yourself. Whether you live as far East as New York or as far



IVORY SOAP



A recent investigation shows that 9 out of 10 salespeople in the finest stores of 30 leading cities advise only Ivory for silk stockings.





WHEN you see and hear SPEAKEASY at your favorite theatre, you will realize why Fox Movietone all-dialogue talkers are the most popular of all.

The screen adaptation of this stage success has been produced with the perfect realism that only the Fox Movietone process of recording sound on film can create.

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repartee, the beat of gloves on flesh, the tumult during the sensational knockout.

You see and hear a thrilling horserace at historic Belmont Park, the roar of subway trains and voices of milling crowds, the click of coins in the turnstiles; you see and hear the hustle and bustle of Times Square and the Grand Central Station—every sound of these ver-filling and ear-thrilling scenes recorded by Fox Movietone at the ACTUAL SCENES.

And you see and hear a fast-moving story of New York and its many "rackets", a story packed with exciting action, love, comedy, color and suspense.

An unusual cast of well known artists of stage and screen, including Paul Page, Lola Lane, Henry B. Wathall, Helen Ware and Sharon Lynn, masterfully directed by Benjamin Stoloff, make the picturization of this absorbing story by Edward Knoblock and George Rosener superb entertain-

MOVIETONE

More than Sound-Life itself !



Paramount Pictures





Volume XXXVIII, No. 4

May, 1929

Features in This Issue

Cover Portrait of Phyllis Haver by Marland Stone, especially created by Russell Ball	
Charlie Chaplin Attacks the Talkies	28
Chicken Extra Two	31
The Trial of Norma Shearer	
How I Interview Them	
Ruinous Resemblances	
Von Schedule	42
The Love-Life Story of Dorothy Mackaill Ruth Biery 11 Was She Who Proposed Both Marriage and Divorce	44
Novelized Notables	48
That Cisco Kid Gladys Hall Warner Baxter First Broadcast Success and Then Received It	
What's The Guest Thing To Do?	52
Tinsel Town	55
A Teddy-Made Actress	59
Your Neighbor Says. Walter Ramsey Did Captain Peter Pund and His Georgia Tech Team See Plenty In Hollywood? Boy, Howdy!	64
Laugh, Lon, Laugh!	
Shopping With Mary Duncan	
To Spain and Back	70
Fredric March's Ahead	76
After Four: Mrs. de Mille	
A Too-Wise Young Man	82.

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FIFTEEN DOLLAR LETTER Cut Out the Censor!

OAKDALE, CALIF .- There are millions throut this broad land who do not believe the constitutional guarantee of "life, liberty and the pursuit of happiness" applies to any except themselves. Further, they include among their own "liberties" the right to reamong their own interties the right to re-strict and regulate the thoroughfares upon which happiness is pursued. Their maxim is that traffic shall be limited to those courses which lead to the particular mode of happiness palatable to themselves. If they cannot attain happiness by a certain pur-suit, neither shall anyone else. Unable to regale themselves on certain types of "movies," they are determined that the cup movies, they are determined that the shall be denied, that the happiness therein attainable by others shall, in a spirit of sadism, be gainsaid. Their theory is that the realm of movieland should be charted the realm of movieland should be charted the same should be charted to the same should be same should be same should be same shou the ream of moveland should be charted, in accordance with their desires. Such estates as suit their whimiscal fancy shall be open to the public as common hunting-ground. Those which meet with their disapproval shall be proscribed. To paraphrase, "where their happiness is not, neither shall be anyone else's."

The attitude of the censor is essentially saids in the property in the canon canon be in the saids of the saids of the censor is essentially saids in the canon canon be in the saids of the said of the said

sadistic. What he cannot enjoy he is determined that no-one else shall either. A typical dog in the manger! Of course, he pleads on "moral grounds." But since when did an all-wise minority become the custodian of the morals of the rest of us? Since when did we become obligated to frame our moral standards according to another's specifications? Personally, I can see no subterfuge for the censors when they encroach upon the rights of others. And, in addition, can see no reason for discretion or leniency

summarily relegating them to their proper of the rights of

TEN DOLLAR LETTER For Better Titles

ROCHES TER, N. Y .-- What is the matter with the movies?

Baby Cyclone," "Nothing to Wear." My opin

Baby Cyclone, "Nothingtowear." Myopin-ion is it keeps people away from Box Office. When Norma Shearer played in "The Actress," hardly any one knew it was taken from the celebrated Pinero "Trelawney of the Wells." She was miscast and the picture could not compare with the stage presenta-

If producers will be sane in regard to their titles, I think the public will be better

FIVE DOLLAR LETTER Where The Movie Does Its Best!

ONTARIO, CANADA-I am a patient in a T. B. Sanitarium. I wonder if anybody can ever imagine all the good Movies can do in a place like this in keeping the patients' minds off the absorbing business of grieving

tions working another way.

Wonderful thing, imagination! And so nice to help us through monotonous days. Thanks to mine, active as a French verb always, I've traveled all over the world and seen wonderful places. But Achilles' sword did not only heal wounds, it was in his hand

a dangerous weapon

When I get to think about the months l When I get to think about the morning spend here and the apparent uselessness of it, my imagination sees a cree upon the door; then I tell myself funny things, but the devil himself wouldn't make me laugh! But Harold Lloyd can! And Billy Haines!! While a Gilbert-Garbo play throws me in a see the strength of the door that the door the strength of th state of fugitive fervor similar to that of an

artist in achieving his dream.

In a Sanitarium, Movies are a real Blessing. Best Wishes to Motion Picture.

P. S. — And would you kind-ly do a little favor to a T. B. by telling I would like to hear from fans tern says that

and make me

Prizes for Best Letters

Each month MOTION PICTURE Lacin month MOTION PICTURE will award cash prizes for the three best letters published. Fifteen dollars will be paid for the best letter, ten dollars for the second best, and five dollars for the third. If more than one letter is considered for the second post. considered of equal merit, the full amount of the prize will go to each writer. So, if you've been entertaining any

So, if you've been entertaining any ideas about the movies and the stars, confine yourself to about 200 words or less, and let's know what's on your mind, and let's know what's on your mind, the star of the sta



Laugh that off—that grouch, that spell of the blues, that lingering worry or dull care. You can laugh it off, at the movies—if you select the theatre that has one of Educational's comedies on the program.

Has the talking picture reached your neighborhood, or is your favorite theatre still showing silent pictures only? It makes no difference—there is one of Educational's uproariously funny comedies playing somewhere near you tonight.

It may be a MACK SENNETT TALKING COMEDY such as "THE BRIDE'S
RELATIONS" or "WHIRLS AND GIRLS"
—or a CORONET TALKING COMEDY, perhaps "ASK DAD"—or it may be a silent
LUPINO LANE COMEDY such as "ONLY ME"
or "SUMMER SAPS"—a BIG BOY-JUVENILE
COMEDY such as "GINGER SNAPS"—or any
one of a number of other rib ticklers.

Anyway it will be the spice of the program; and you will laugh off your troubles in a merry round of mirth.

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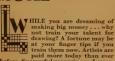
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By MARION MARTONE

Adorée, Renée—playing in The Pagan—Metro-Goldwyn-Mayer Studios, Culver City, Cal. Alvarado, Don—playing in The Bridge of San Luis Rey—Metro-Goldwyn-Mayer Studios, Culver City,

al.

Appleby, Dorothy—playing in Listen, Baby—
athé Studios, Culver City, Cal. Pathé Studios, Culver City, Cal.
Arlen, Richard—playing in The Man I Lose—
Paramount Studios, 5451 Marathon St., Hollywood,

Heit—Fox Staums, 1901.

Arthur, George K.—playing in China Bound—Atthur, George K.—playing in China Bound—Metro-Goldwyn-Mayer Studios, Culver City, Cal.

Studios, 1901. No. Western Ave. Hollywood, Cal.
Asther, Nils—recently completed Wild Orchids—Metro-Goldwyn-Mayer Studios, Culver City, Cal.

ood, Cal.

Bancroft, George—The Wolf of Wall Street—Paratount Studios, 5451 Marathon St., Hollywood, Cal.
Banky, Vilma—playing in This Is Heaven—
amuel Goldwyn Productions, 7212 Santa Monica

Barrymore, John—recently completed Eterna
—United Artists Studios, 1041 No. Formosa Ave.

lollywood, Cal.
Barthelmess, Richard—recently completed Weary
tier—First National Studios, Burbank, Cal.
Services—First National Studios, Burbank, Cal.
Beery, Noah—playing in Careers—First National
Rudios, Burbank, Cal.
Beery, Wallace—recently completed Chinatowa
(19th—Paramount Studios, 5451 Marathon St.,
19th—Paramount Studios, 5451 Marathon St.,

follywood, Cal.
Bellamy, Madge—playing in Fugities—Fox Stuios, 1401 No. Western Ave., Hollywood, Cal.
Bennett, Belle—playing in Reputation—Tiffanytalil Studio, 4516 Stunset Blvd., Hollywood, Cal.
Blue, Monte—recently completed Conquest—
'arner Bros. Studios, 5842 Sunset Blvd., Hollywood,

-United Artists Studies: 104 No. Formon Ave.

(Disposed, Cal.—splaying in Standal—Universal Stulies, Universal City, Cal.

Bow, Clara—playing in The Wild Partys—ParaBow, Clara—playing in The Playing FoodBoyd, William—playing In Day Studen Night—
Bronson, Betty—playing in Day Studen Night—
Bronson, Betty—playing in Day Studen Night—

Bronson, Betty—playing in Day Studen Night—

London Bronson, Bronson,

ood, Cal.

Brook, Clive—playing in The Woman Who Needed
filling—Paramount Studies, 5451 Marathon St.,

Hollywood, Cal.

Brown, Johnny Mack—playing in Coquette—
Pickford-Fairbanks Studies, Hollywood, Cal.

Busch, Mae—playing in Atthi-United Artists
Studios, 1041 No. Formosa Ave., Hollywood, Cal.

Bryon, Watter—playing in Queen Kelly—United
Artists Studios, 1041 No. Formosa Ave., Hollywood, Cal.

Parol, Sue—playing in Fax Movietone Follies—Fox J. Studios, 1301 No. Western Ave., Hollywood, Cal. Carroll, Nancy—playing in Buricapee—Para-Chaney, Lon—playing in Where East 15 East-Chaney, Lon—playing in Where East 15 East-Chaplin, Charles—playing in City Light—hatels Chaplin, Charles—playing in City Light—hatels Chaplin Studios, 1420 La Brea Ave., Los

Angeles, Cal.

Chevalier, Maurice—playing in Innocents of Paris—Paramount Studios, 5451 Marathon St., Hollywood, Cal.

Collier, William, Jr. (Buster)—playing in The Red Sword—FBO Studios, 786 Gower St., Hollywood,

Collyer, June-playing in Not Quite Decent-Fox

ity, Cal.

Dane, Karl—playing in China Bound—Metrooldwyn-Mayer Studios, Culver City, Cal.
Daniels, Bebe—recently completed What A Night
Paramount Studios, 5452 Marathon St., Holly-

ood, Cal. **Davies, Marion**—recently completed *Show People* -Metro-Goldwyn-Mayer Studios, Culver City, Cal. **Day, Marcelln**—playing in *Trent's Last Case*— ox Studios, ₁₀₀ No. Western Ave., Hollywood, Cal.

Denny, Reginald—playing in His Lucky Day— niversal Studios, Universal City, Cal.

al.

Dove, Billie—playing in Careers—First National
udios, Burbank, Cal.
Drew, Roland—playing in Evangeline—United
ritists Studios, 1041 No. Formosa Ave., Hollywood,

al. Duncan, Mary—playing in Thru Different Eyes— ox Studios, 1401 No. Western Ave., Hollywood, Cal. Dunn, Josephine—playing in China Bound-letro-Goldwyn-Mayer Studios, Culver City, Cal.

Ellis, Dione—playing in High Voltage—Pathé Studios, Culver City, Cal. Ellers, Sally—playing in Broadway Babies—First National Studios, Burbank, Cal.

wood, Cal.

Carbo, Green-recently completed Wild Orders

Carbo, Green-recently completed Wild Orders

Garbo, Green-Royal Carbo, Cal.

Gilbert, John — Daving in Way For a Scaler
Metro-Goldwyn Mayer Studies, Culver City, Cal.

Studies, Culver City, Cal.

Studies, Universal City, Cal.

Grey, Lavrens— Daving in Fried Lat Carbo,

Grey, Lavrens— Daving in Fried Lat Carbo,

Griffith, Cortane—playing in Frieders—First

National Studies, Surbank, Cal.

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When you know the facts as outlined above you can see what I mean when I tell you that women who see this revolutionary device are surprised, thrilled, excited and fascinated all at strations we have worked out for you enable you to take orders from 4 out of 5 people wherever you go. So you easily can make \$90 to \$300 a week and some of the most ambitious

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Searchlight Lab., etc. It has also now been tested and approved as a big money-maker by some of the smartest salesmen in America. When I say "big money," I'm thinking of men like D. C. Harris, Minn., who made \$41 a day; O. H. Dikeinson, I daho, made a cool \$1,000.00 in only 27½ selling

Idaho, made a cool \$1,000.00 in only 27½ setting days; O. C. Gregg, Wyo., made \$20 in 3 hours spare time; E. T. Barclay, N. Y., cleaned up

MANY Spector Executions the time together than the many makers. Right now is the time toge started for your share in this tremendous clean up. Today is none too soon to send for the many many than the start of the many than the start of the many than the

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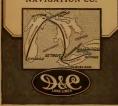
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In the Starry Kingdom

(Continued from page 10)

Haines, William—playing in The Gob—Metro-Goldwyn-Mayer Studios, Culver City, Cal.
Hall, James—recently completed The Canary
Murder Case—Paramount Studios, 5451 Marathor

farder Case—Pramount Sülbes, 281 Marthone, L. Höllwood, Ca., — Baring in The Women Who Hamilton, Nels—Baring in The Women Who Hamilton, Nels—Baring in The Chandlan—Internal Studies, Universal City, Cal.
Herbert, Holmes—playing in The Chandlan—Internal Studies, Universal City, Cal.
Herbert, Holmes—playing in The Chandlan—internal Studies, Universal Studies, Canagar General—a—Columbia Pictures Corp., 1408 Gower St., 1001/wood, Cal.
Lack—recently completed Sunzel Pass—Hollwood, Cal.
Lack—recently completed Sunzel Pass—Hollwood, Cal.

Horn, Camilla—recently completed Eternal Love. United Artists Studios, 1041 No. Formosa Ave., ollywood, Cal.

Jannings, Emil—playing in Betrayal—Paramount Studios, 5,451 Marathon St., Hollywood, Cal. Jolson, Al—recently completed The Singing Fool— Warner Bros. Studios, 5842 Sunset Blvd., Hollywood,

Keaton, Buster—playing in Spile Marriage— Metro-Goldwyn-Mayer Studios, Culver City,

Cal. Kennedy, Merna—playing in Broadway—Universal Studios, Universal City, Cal. Kent, Barbara—recently completed The Shakedown—Universal Studios, Universal City, Cal. Kenyon, Doris—playing in Dork Streets—First National Studios, Burbank, Cal.

Jake, Arthur—playing in Campas Kissei—UniLa Plante, Laura—playing in Scandai—Universal
Studio, Universal City, Cal. in Medica Maidrea,
Matthe County of the Medica Maidrea,
Matthe Coldway Margaret—Jaking in The Charland
Loff, Jeanette—recently completed Annapolis—
Loff, Jeanette—recently completed Annapolis—
Path Studios, Culver City, Cal.
Lombard, Card—playing in High Foliage—Path Studios, Culver City, Cal.
Lower, Card—playing in High Foliage—Mattheway Conference of the Cardiova-Mayer Studios, Culver City, Cal.
Lowe, Edmund—playing in The Deferral Eyes
Coldway-Mayer Studios, Culver City, Cal.
Cons. Edmund—playing in The Deferral Eyes
Coll. Studios, 11 to New Yorker May, Bullywood

wood, t.al.
Luden, Jack—playing in The Wild Party—Paramount Studies, 5451 Marathon St., Hollywood, Cal,
Lyon, Ben—playing in The Quitter—Columbia
Pictures Corp., 1498 Gower St., Hollywood, Cal.

MacDonald, Farrell—playing in A Son of Anak— Fox Studios, 1401 No. Western Ave., Holly-

cod, Cal.

Mackaill, Dorothy—playing in Two Weeks Offirt National Studies, Burbank, Cal.

irt National Studies, Burbank, Cal.

Maynard, Ken-playing in The Royal Rider—
irt National Studies, Burbank, Cultire National Studies, Burbank, Cultire National Studies, Burbank, Cultire National Studies, Maynor National Studies, State

McCoop, Tim—recently completed The Detent Law
McLaglen, Victor—playing in King of the Khyler

McLaglen, Victor—playing in King of the Khyler

One Challenge, Studies, Apr. No. Western Ave., Holly
one Challenge, Studies, Studi

Meighan, Thomas—playing in The Argyle Case
-Warner Bros. Studios, 5842 Sunset Blyd., Holly-

ood, Cai. Menjou, Adolphe—playing in The Prince Consort-Paramount Studios, 5451 Marathon St., Holly-

Marchan Studies, est: Marchan St., Holyscook, La Companying in The Dia Ranch—FBO
old, Children—recently completed Phys Be
Moore, Culter Children in High Voltage—Pattle
fusion Children Children in High Voltage—Pattle
fusion Children in High Voltage—Pattle
old, Children in High Voltage—Pattle
old, Children in High Voltage—Pattle
old, Lapit No. Western Ave., Hollywood, Cal.
Morton, Charles—playing in The Bar Call—Fox
Morton, Charles—playing in The Works Offcational Studies, Birthank, Cal.
Morton, Charles—Playing in The Works Offcational Studies, Birthank, Cal.
Morton, Charles—Playing in The Works Offcational Studies, Birthank, Cal.
All Morton, Ave., Hollywood, Cal. The Sadieserse—Aniversal Studies, Universal Studies, Oxiversal
No. Western Ave., Hollywood, Cal. The Sadieserse—Jaiwersal Studies, Universal
Viv. Cal.

Novarro, Ramon—playing in The Pagan—Metro-Goldwyn-Mayer Studios, Culver City, Cal.
Nugent, Eddie—playing in Our Modern Maidens—
Metro-Goldwyn-Mayer Studios, Culver City, Cal.

O'Brien, George—playing in A Son of Anak—Fox Studios, 1401 No.Western Ave., Hollywood, Cal. O'Neil, Sally—playing in Broadway Ferra Tiffany-Stahl Prod., 4816 Sunset Blvd., Hollywood, Cal.

Page, Antin—playing in The Gol—Metro-Goldwyn-Mayer Studios, Culter City, Cal.
Philibin, Mary—recently, completed. Fort of Department Studies, Universal City, Cal.
For the Complete Completed City, Cal.
Feb. Western Ave., Hollywood, Cal.
Pekkind, Mary—playing in Coquette—Pickord—Powell, William—playing in The Greene Maries, Cany—Pagemunt Studies, Sasti Marakho Maries, Cany—Pagemunt Studies, Sasti Marakho States. Cose—Paramount Studies, 5451 Marathon St., Hollywood, Cal.

Prevost, Marie—recently completed Sideshow—Columbia Pictures Corp., 1408 Gower St., Hollywood, Cal.

Oullian, Eddie-playing in Listen, Baby -Pathé Studios, Culver City, Cal.

R alston, Esther—playing in Betrayal—Paramount Studios, 5451 Marathon St., Hollywood, Cal. Revier, Dorothy—playing in Scareked—Fox Stu-dios, 1401 No. Western Ave., Hollywood, Cal. Rogers, Charles (Buddy)—playing in Close Har-mony—Paramount Studios, 5451 Marathon St., Hollywood Cs. Hollywood, Cal.

Rollins, David—playing in King of the Khyber
Rifer—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Schildkraut, Joseph—playing in A Bargain in the Kremlin—Universal Studios, Universal City, Cal. Sebastian, Dorothy—playing in Spite Marriage— Metro-Goldwyn-Mayer Studios, Culver City, Cal. Shearer, Norma—playing in The Trial of Mary Dagan—Metro-Goldwyn-Mayer Studios, Culver

agon — Metro-Gouwy, many, tiy, Cai, Milton — playing in Dark Sireets — First stional Studios, Burbank, Cai. Stone, Lewis — playing in Theoretical of Mary Dugan Stuart, Nick — playing in Chasing Hirosphi Europe Stuart, Nick — playing in Chasing Hirosphi Europe Fox Studios, 1401 No. Western Ave., Hollywood,

Swanson, Gloria—playing in Queen Kelly— United Artists Studios, 1041 No. Formosa Ave., Hollywood, Cal.

oilywood, Cal. Todd, Thelma—playing in Careers—First Na-onal Studios, Burbank, Cal. Torres, Raquel—playing in The Bridge of San Luis cy—Metro-Goldwyn-Mayer Studios, Culver City,

Cal.
Tryon, Glenn—playing in Broadway—Universal
Studios, Universal City, Cal.
Twelvetrees, Helen—playing in Blue Skies—Fox
Studios, 1401 No. Western Ave., Hollywood, Cal.

Valli, Virginia—recently completed Street of Illu-sion—Columbia Pictures Corp., 1408 Gower St.,

/ stor—Columna Freques Cop-ollywood, Cat. Velez, Lupe—playing in Where Bast Is East— tetro-Goldwyn-Mayer Studios, Culver City, Cal. Vidor, Florence—recently completed Chinatown (ights—Paramount Studios, 5451 Marathon St.,

Walthall, Henry B. - playing in Speakeasy-Fox Studios, 1401 No. Western Ave., Hollyood, Cal. Warner, H. B.—playing in The Trial of Mary usan—Metro-Goldwyn-Mayer Studios, Culver City,

Coll White, Alice—playing in Broadway Babter—First, National Studios, Burbank, Cal.
Wilson, Lols—playing in Object, Alineory—Colline—Wilson, Lols—Playing in Life—Tiliany-Stabl Studios, 43th Sunnel Brud, Hollywood, Cal.
Windson, Claire—playing in Life—Tiliany-Stabl Studios, 43th Sunnel Brud, Hollywood, Cal.
Winton, Jane—playing in Soundel—Universal
Winton, Jane—playing in Soundel—Universal
Winton, Jane—playing in Soundel—Universal
Wany, Fay—recently completed The Foun-Ferlines—Paramount Studios, 43th Marathon St., Hollywood, Cal.

Voung, Loretta-playing in The Squall-First



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Results Noticeable in a Week

Results Noticeable in a Week

none week—sometimes in a day or two—you
notice the effect. The eyelasties become more beaucat alkews itself. The eyelors become aleck and
tractable—with a noticeable appearance of growth
and thickness. You will have the third of a life.

Remember ... in 30 days I generate results that
Remember ... in 30 days I generate results that
each of the second of the

Grower will be sent C. O. D. or you concey with order. It money accompanie

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			Building		



THERE'S always a thrill around the corner for somebody. New York furnished the excitement this time for Lupe Velez, who came East for the first time. And what a thrill that is, film fans, to the fiery little a thirt that is, lim tans, to the nery incu-Mexican actress! Lupe sang and danced at each performance of "Lady of the Pave-ments" while it played in Manhattan.

THEY comes and they goes. And now it is Richard Dix who has again taken to the Choo Choos. Coming East to appear in talking pictures, he had to hurry back West to do the very same thing. His next movie, "The Wheel of Life," a dialogue production,

EVERY ele-phant has his day. So Minnie, the film elephant, had her moment in the sun when a mammoth camera crane got mired. When the mere work of man, a powerful truck, failed to move it along and with an easy shove and pull got the crane into place where it was needed to help direct work on "Broadway."

A EUROPEAN trip is cancelled because an-Olive possesses one of the most exotic personali-ties on the screen, she will be given the always inter-esting rôle of a

tempestuous South American girl in a story of the Argentine, called "Wildcat," in which love and revenge run their scheduled turbu-

THEY who talk and talk well are finding themselves leading a talking life in Hollywood. Louise Fazenda has been one of the busiest of the stars since Silence is no longer Golden. Miss Fazenda has been signed by Al Christie for two pictures for Paramount

FOURTEEN years ago H. B. Warner and Robert Edeson made their first motion pictures, and now, for the first time since then, they are appearing again, together, on

the screen. This time it will be in an all-talking production of James M. Barrie's "The Doctor's Secret."

THE voice with the accent does not always win. Conrad Veidt is returning home to Germany to make pictures there because the vogue for talking films forced him out of Hollywood.

O^N the other hand, there is Maurice Chevalier, who is finding himself and his accent mighty popular in America. His French accent is as fascinating as his Sealy-handog, Adolphe, a gift from the gifted Adolphe Menjou.

PHYLLIS HA-VER!took ref-uge in the femi-nine privilege of changing her mind and found a new fiance in the per-son of William Sceman, pal of none other than Mayor Jimmie Walker.

MAYBE they all hope to see a snowliake or two. Maybe they need some new shosies, or maybe they need that only New York can give. At any rate, there are more film stars added to Manhattan's hordes. Milton Sills and his wife.



In her undie best: Janet Gaynor at last joins the ranks of the skirtless skirts

DO you believe in fairies? Well, Marilyn Morgan did and came all the way from Trinidad. West Indies, to prove it. She came and she saw and she conquered the brightest of movie fairylands out in Holly-wood. So much did her beauty and youthful spirit impress them, that she received a test and then a contract from Pathé.

I T looks as if the relatives were all invading the movies. Clara Bow no sooner launched her little cousin William, fresh from Brooklyn, than a Jolson appeared on the scene. It seems that Al Jolson's brother, Harry, too would show that he could sing, and has been signed by Universal to

Pleasure Mad Philocracy AT PLAY!



sea bottom. Long strands of their respective annoyers.

seaweed twisted and twirled This socalled "marriage" in the drafts from concealed Over in one corner half buried in the sandy "ocean" floor lay a wave battered hull from a nearby beach.

A huge and brilliantly illuminated glass tank of water extended across the ballroom. And, as a master touch, the whole room was bathed in a

Truly, an appropriate background for these weird goingson. It was not strange that
Buch a setting should have get by reason. Joan escaped
brought to a swift climax the
pentup passions of one of the
On the night of the "Under-Strangest love affairs society has ever known.

was a strange one; not only did "honor" and "obey" have no part in the "ritual" but, what was stranger still, the most important clause was a glasstank

definite agreement NOT TO Michel invited his wife that

was, and was not, out to his yacht. Joan insisted that he the water yacht. Joan tasisted the live up to the letter of the overthe half drunkget by reason. Joan escaped

and swam to shore.

On the night of the "Underseas Ball," Joan was very attractive, both to the eye and

He plead passionate-Talking in ly. To es

he smashed the glass and sent

en guests. As Joan sweptby

LEFT OVERS

HOLLYWOOD NIGHT AND DAY

By WALTER RAMSEY

Thoughts while strolling: Mary Pickford turning from curls to swirls and giving her version of how Garbo would act if given more

Lupe Velez driving like Cannon-Ball Baker up the hill to Gary Dejected-looking man walking down the Avenue. A great director

Joan Crawford sitting on young Doug's knee in front of the extra-Lois Moran, that rich young lady from the Fox lot and Wall

I have been wondering if Norma Shearer was right about "Mary Dugan." But, after all,

of our last year's favorites are on the stage now? The talkies

Anita Page entertaining her latives on the set of "Our relatives on the set of "Our Modern Maiden." And they were all watching Joan Craw-

Roosevelt, but, as one of his friends, I can say he isn't for-

during the last big market.

privileged place inside the M. G. M. gates. And it not only had a

Actor standing on the corner of Hollywood Boulevard and Vine, buttoning his wardrobe

Why does the sound stage always burn down at the end of

All the restaurants on the Boulevard seem to be in a contest to see who can hang the largest and funniest oil paintings. Marian Nixon, one of the sweetest little girls in the movies,

waving at an old friend in a program tragedy as he did

Hollywood has more de luxe poverty than any city in the world Even her bums are gilt-edged. Most of that thin-dime army will say that they are merely financially embarrassed, but there are those—

and those are the ones who need tarting on.

A very wealthy young access—with a heart of gold, also—took pipt on a nice looking young actives—with a heart of gold, also—took pipt on a nice looking young the pipt on a pice shading around the studio gate for days. He said he was starving. The gift took him to her home for lunch, and he was served by two maids and a butler in Beverly Hills' grandest style But the soup was too salty, and he didn't eat caviar—never had liked it. The steak wasn't thick enough. The nice young lady thought that she might be able to stand this high-hat bum until she went back to the studio, but when he asked her to loan him a town car so that he might search for work, he was shown the door and told to

Another player was stopped on the street and asked "to help a poor fellow get a meal." When he had handed him two bits, the beggar handed it back with a sneer. No ordinary sneer, either—just like the villain in the old nickelodeon days. We beggars here do things on a bigger scale. Beggar and better, you might say.

Then, there was the actor who came out of the Montmartre Then, there was the actor who came out of the Montmartre only torun into an old boy with white hair soliciting contributions for the home for aged Jews. The grease-painted gentleman reached down in his pocket and took out all he had left after paying his check, and handed the collector the nine-ten cents. The aged-one looked up from the chicken feed in quiringly and said, 'Is that all? Well, I guess every little bit helps.' And the old boy shock

New cause for divorce— originating in Beverly Hills— entitled: Alternation of affec-

A few months ago an ex set Boulevard. No insurance set Boulevard. No insurance. Today we have with us The Double Eagle Cafe. Same owner—a Russian general; same waiters—former dukes and counts; but being twice as big in their new quarters, they have doubled the old name. A Cossack, in full specific and fuller beach, treads regalia and fuller beard, stands

Seems like a lot of the boys

storage companies reports that they alone have over half a mil-

t Again"
I are along other have over nell a millong dollars worth of furniture
people. Hollywood has copied New York and gone in for clifdwelling on a grand scale. And now that we have so many swell
apartments—all we need, said a group of the girls, is more Wall
Street backing and then everything will be hotsic-tootsic.

Short story with moral attached: The father of one of the big gest stars in the business made it a practice to pay his daughter a visit every three hours each day. He wanted to show his enthusiasm and possibly suggest new plots to the director. He got everyone in such an uproar that the studio hired him at a hundred a week. His only work is to stay away from the studio and quit bothering them. So he opened up a restaurant and put his famous daughter's name in the electric sign. Now the studio pays him two hundred a week. The



"Let's Do It!" said Irene Bordoni, the celebrated Parisian musical comedy star, when the talkies asked her to join the party. And audiences when they see Irene, will doubtless chant,
"Oh, Do It Again"



Mellin's Food—A Milk Modifier

? Why does Mellin's Food hold such ? a prominent place in infant feeding

Because it is used with fresh milk—a scientifically correct basis for bottle feeding.

Because it acts upon the casein of milk, making the curd flaky, soft and easily digested.

 ${\it Because}$ it favorably influences the digestibility of the cream of milk.

Because it adds carbohydrates in the highly assimilable form of maltose and dextrins.

Because it adds mineral matter in a form readily utilized for the development of bones and teeth.

Because by its use infants thrive and mothers find contentment as they record the satisfactory progress of their babies.

Mellin's Food Biscuits Especially suitable when it becomes time to wean the baby from the bottle Mellin's Food Biscuits

A sample box sent free, postage paid, upon request.

Mellin's Food Co., 177 State St., Boston, Mass.



Lady Violet Astor





AN ENCHANTING ENGLISH BEAUTY

BEARS A GREAT AMERICAN NAME

OVELY, lovely Lady Violet Astor! Hers is the serene beauty of the English countryside. Her hair is golden as ripe wheat, her eyes are violet blue, her skin is pink and white as a hedge rose.

Daughter of an Earl, Lady Violet grew up amidst the pomp of vice-regal courts. Now she is one of London's most brilliant hostesses. But she loves best country life-gardens and flowers, fishing, golf and riding to hounds. She is a devoted mother and her good deeds bring sunshine into countless lives.

Sweet as her shy name-flower, Lady Violet is yet a woman of definite convictions. It is no shallow vanity that has caused her to give her skin meticulous daily care with Pond's. She has lived amid Canada's snows, and under India's blazing sun, yet kept the bloom of that marvelous English complexion. She is outspoken in her praise of the "wonderful service Pond's have done for women."

"They've put in our hands the means of making our skin look younger each year," she says.

"Those Two Creams keep my skin so perfectly cleansed and protected! And the Skin Freshener, the filmy Tissues for removing cream—all four are delightful!" This is the Pond's Method for home treatment:

First, for thorough cleansing, amply apply Pond's Cold Cream over face and neck, morning, evening and always after exposure.

Then, with Pond's Cleansing Tissues, soft, ample, absorbent, wipe away the cream and dirt. What an economy in towels and laundry!

Next, after a daytime cleansing, dab Pond's Skin Freshener briskly over your skin. It firms, tones, closes the pores and banishes oiliness.

The finishing touch—a little Pond's Vanishing Cream for protection and as a powder base.

Give your skin this care during the day. Always at bedtime thoroughly cleanse with Cold Cream and wipe off

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Lady Violet leaving her London mansion for a ride in Rotten Row, Hyde Park.



You can buy them everywhere, Pond's four delightful preparations—the famous Two Creams, new tonic Skin Freshener and soft, snow-white Cleansing Tissues for removing cold cream.



Not only some baby, but some baby star, is Sally Blane. Of all the girls that were picked out by the Wampas, there was none so much as Sally. The votes she received would, if laid end to end, make a lifecontract at a salary as astounding as Sally's charm



Beneath the title of his next film play, "The Lucky Star," Charles Farrell must have been born, so consistent is his success. In addition to all his earlier attainments, he has just scored another ace as the big crumb and calendar man in "Our Daily Bread"



Only a few months ago it was the dictophone that told Dione Ellis what to do. Now it's the megaphone. From occupying the chair of stenography in a business institution she has, within much less than a year, attained a recognition in pictures which led to her playing opposite William Boyd in "Leathernecks"



Many a cinema star in Hollywood would renounce all her celluloid glory to see her name where Virginia Cherrill's came from—on the roster of Chicago society. But Virginia's set of values is of a contrasting shade; she has foregone the débutante racket to become leading woman in Charlie Chaplin's forthcoming comedy



She is seen of late all too infrequently on the screen, is Eleanor Boardman. But she will find, and without recourse to any conscriptive measure, an army of fans ready to storm the theaters when she assumes the leadership of the cast of "She Goes to War"



Riches

France has two idols. One is Lindbergh and the other is Maurice Chevalier. And the second of these, arrived not so long ago to appear in pictures in Hollywood, promises to duplicate in America his European popularity. One of his first appearances will be in "Innocents of Paris"



For the well-rounded merit of her photoplays—and even more for her own mimic and pantomimic ability—picturegoers have of recent months come to look back upon and forward to with pleasure the appearances of Marion Davies. The New York musical comedy success, "Rosalie," is soon to be adapted for her use on the screen



Jack Mulhall is an actor who harbors no frustrated yearnings to be either a motorman or a motor magnate. He likes acting. Which is a break for the fans, for they like to see him do what he likes. As he will again soon in "Children of the Ritz"

Mosion Pichure

May, 1929

MAJOR GEORGE K. SHULER

LAURENCE REID

DUNCAN A. DOBIE, JR.

Camera!

S women watch each other on Fifth Avenue for fashions, so do the movies scrutinize themselves for what is popular. One company makes a big success, and

another and then another goes home to see if it can't make something just exactly like it.

This isn't new. It's been going on for years. One instance of it was, nearly a decade ago, the importation of "Passion." Up to this time, the costume picture was taboo. No less a deity than Cecil B. DeMille had said so. But when the Germans came forward and proved that a subject could be both historical and human, this dictum died. We had "The Prisoner of Zenda" and "Monsieur Beaucaire" and a raft of others in silk knee-pants.

Another and more recent manifestation has been the rash of gang-war dramas. What the public didn't know about bootlegging and hi-jacking before, from reading the newspapers, it soon found out from the screen. We shouldn't be surprised if it weren't just this modern form of gun-toting hero that killed

off the old westerns.

Modern Two-Gun Men

AT any rate, the underworld had its day, a day that is passing. Perhaps because the pictures copied one another so much as to rob the scene and subject of novelty. Perhaps because in real life, as in Chicago's wholesale murder of a month or so ago, the thing is done on a scale that even the movies had

And right now we foresee the incoming of another vogue, one incident to the more facile manipulation of the talkies. It is the movie musical comedy, hitherto untried and impracticable for the screen.

The germ of this undoubtedly dates back to the early Jolson pictures, "The Jazz-Singer" and "The Singing Fool." But it has been elaborated upon and brought to a very high point in entertainment value by the production of "The Broadway Melody."

This is a most excellent picture. Even at the high price of admission, from a movie standpoint, that it could demand, it was money's worth. Well written, intelligently cast and adroitly and forcefully directed, its viewing was an evening well spent. And there is much to be said in support of its director's claim, that the field of the new speaking screen cannot be better appreciated than in its adaptation to the singing and dancing, as well as talking, form of entertainment. To what Broadway has frequently referred to as eve-and-ear attractions.

Take It Easy

BUT with the advent of "The Broadway Melody" to the scene of its setting, there comes word that other pieces patterned upon it and upon its appeal for popularity are in production and in preparation for production.

In one sense, this is good news. In another, it is not. It is good news in that the public will more than welcome any picture of as all-round excellence as "The Broadway Melody." And it is bad news in that it forecasts an epidemic of imitations and

There should be more like it-more like it, in general. But producers are unwise if they think that this kind of picture is the answer to all the public wants or will want in talking pictures. They are unwise, too, if they think that the talking pictures cannot be as effective in straight comedy or in serious dramatic pieces. It so happens that the first big successes have come in the pictures with music. But the makers of pictures will make the taste for these last longer if they do not serve them too often. Chicken à la King is unquestionably appetizing. But serve it every day for a week and there comes a violent hankering for steak and potatoes. His is our estimation for the musical comedy tal would suggest mixing their provision with contrasting items of diet.



HE Warner Brothers and other Hollywood prophets are rushing about shouting, like a prophet of old, "This is the Way." They refer to the turbulent talkies and never hear them as the deathrattle in the movie throat.

Free-lance and contract players are shuddering about, too, little echoes of the overlords.

One prophet stands erect, shaking his graying mane and

roaring "This is not the Way. The lone prophet is Charlie Chaplin, that futile little feller with the big shoes and the heart-breaking derby

The futile little feller, so futile that he is the only integer in Hollywood who dares to damn the gabby gelatin, who dares to say what he thinks and do as he pleases without fear of blacklists, firing lines, torn-up contracts or other

"You can tell 'em I loathe them," was his answer to my ouery. And my query was, 're' vou think of the talkies?" What shall I tell our

may interest you to know that I had quite a hat terse and pungent condemnation.

wn, it is easier for a movie star to dither

ered up what crumbs there were that fell from the Chaplin board. Of these, more later.

Charlie was in the combination living-room and dining-room he has christened "The Sweat Shop." A bare sort of room with the essentials but none of the effete luxury

I felt that Mr. Robinson's words were oracthem. We walked in on him. He talked. And then I gath-

In The Sweat Shop it is that Charlie tells his henchmen his idea for a new story. Here this central theme of Charlie's is threshed out and joined together in holy gaggery. Here sit Charlie and Harry Crocker and Mr. Robinson and Henry, of Henry's famous café, and other being spoken. Occasionally somebody produces an idea.

This lone prophet plays a lone hand. He is the only independent soul on the screen.

He never uses a script. His story is written after it is filmed. He doesn't use a director.

He doesn't cast from the ranks of professionals. He finds his leading women here and there. Virginia Cherrill was sifted out of a prize-fight. The other members of the cast may be the gateman, the chauffeur, Henry, a waiter or two, you or me. Anyone who happens to be about.

Chaplin ATTACKS

the TALKIES

HE IS THE PICTURE

'HE point, gravely taken, is this: Charlie is the picture. You go to see Charlie Chaplin in something, but it really doesn't matter in what. The story is always negligible. The cast is likewise, judged by electric-light standards. The locales and sets are excellent, but who remembers them? That little inadequate figure is the strongest figure in the amusement world today. And he is the strongest without benefit of high-priced books, plays or originals, directors, supervisors or any of the hocus-pocus who conjure up for us our daily movie bread. benefit, too, of the talkies.

"You can tell 'em I loathe them," he said. He said, "They are spoiling the oldest art in the world—the art of pan-

"They are ruining the great beauty of silence.

"They are defeating the meaning of the screen, the appeal that has created the star system, the fan system, the vast popularity of the whole-the appeal of beauty

It's beauty that matters in pictures—nothing else. The screen is pictorial. Pictures. Lovely looking girls, handsome young men in adequate scenes. What if the girls can't act? Of course, they can't. They never have. But what of it? Who has cared? Who has known the difference?
"Certainly, I prefer to see, say, Dolores Costello in a thin tale, than some

aged actress of the stage doing dialogue with revolting close-ups.

S. A. AND SOUND

BEAUTY; beauty and sex-appeal. These are the two elements that have put Ziegfeld where he is today. These are the two elements that have put the screen where it is today. These are the two elements the

people have gone to see, want to see, care about.
"I am not using the talkies in my new picture. I am

never going to use them. For me, it would be fatal. I can't understand why anyone who can possibly avoid it, does use it, Harold Lloyd, for instance.

"I am going to synchronize to music. That is something else again. Quite different and of inestimable value and importance. It is the thing we have most needed. It will prove to be invaluable. It will bring music to people who have never had a real opportunity of hearing it. It will tell its own story, for music, like pictures, is a universal language, everywhere understandable. And it will raise

up a whole new school of people, writing scores and librettos just for individual pictures.

Everything goes in cycles, of course. No one phase should be taken too seriously. Just now we are in the cycle of the ancient and quavery school of sobby melodrama. type of thing my father used to do on the London stage when he played a tramp and sang, 'Life is not like this every daaaay!'"

Whereupon Charlie arose, thumped his chest, strode

about and quavered the song for us

'Same thing today," he said. "The thing Al Jolsonthe most important personality in pictures today-is doing (Continued on page 128)

seen upon the screen. But he is never absent from the interest of the public in him; and what he says between pictures wins almost as much response as what he does in pictures





Another STEP Upward

There is no likelihood of Corinne Griffith's relapsing into the insipid characterizations which marked her earlier efforts. Her success in "The Divine Lady" has encouraged her to continue in the portrayal of women who must fight for happiness without benefit of protection. An instance is her newest rôle, that of a ballet dancer in "Prisoners"

CHICKEN Extra Two

No Man May Gaze with Naked Eye Upon the Undies of the Stars

By RILLA PAGE PALMBORG

These are the Laundry Marks of some of the Stars as they are called off in the Checking Room:

Lois Wilson—CX2 (Chicken Extra Two) Harold Lloyd—725X (called 725 Extra) Chester Conklin—WH2

(Whisky Hippo Two)

Claire Windsor-7A2

(Seven Apples Two) Noah Beery—RO1 (Rats Oakland One)

about town. Take the recent case of Chester Conklin.

TREASON FOR COMPLAINT

HESTER, as almost everyone knows, has long passed the age of school days. Yet a short time ago, so the story goes, he went violently collegiate. He was seen about town with his shirt collar open and no sign of his usual dressy string tie...If he wore socks at all, they hung loosely around his shoe tops. When one of the scouts of this group that is dedicated to the purpose of keeping Holly-

wood clean, reported that Chester's weekly laundry bundle consisted of two shirts and one pair of socks, the president decided to take action.

It was reported that Chester was called before the board of directors. "Don't you see that you are undermining the very purpose of this organization?" pleaded one of the members. "Setting the styles as you have for so many years, you will ruin our business should news of your late mode of dress leak out," warned another. "No laundry on earth, not even this big modern plant, can prosper if men as wall or warner are allowed to directed.

modern plant, can prosper if men as well as women are allowed to discard their underclothes," protested a third. Chester, realizing the dire calamity he was about to bring upon Hollywood, bashfully and a bit reluctantly promised to go

back to his flannels and the stylish upstanding collars he had always worn. Chester always is ready to please.

(Continued on page 107)

UCH advice and many suggestions are passed out each year on the ways and means of making Hollywood clean. The pulpit, the press, the speaking stage and philanthropic souls from every corner of the universe raise their voices in this noble cause.

But it was the motion picture players themselves, always ready to give their little village a boost, who dug down in their pockets and gave money for this worthy mission. With C. C. Craig, former picture producer and the man who first introduced

ducer and the man who first intro the Hollywood Bowl to the world, their leader, they have founded an institution that is doing more to clean up Hollywood than any other one group of people in the world.

Such prominent screen celebrities as Milton Sills, Lois Wilson, Claire Windsor and Anita Stewart have invested money in this organization. Noah Beery has become so interested in the enterprise that he is offering the entire output of his newly discovered mine to its furtherance. We will give further details of Noah's

Tales of the splendid work that this institution is doing are gradually becoming known



Every week is clean-up week with C. C. Craig—above—the head of the laundry which serves to make Hollywood another spotless town.

Below is a scene in the plant



Safety Thirst!

You might think that
Merna Kennedy, playing in
the vocal screen version of the nightclub melodrama, "Broadway," would
find such a thing as water too tame
for her taste. But that's what she
drinks—on the set, at least. Figuring
probably that it's better to be safe
than saturated

The TRIAL of Norma Shearer

Under Grilling Of Attorney, She Confesses To Leading Triple Life

By WALTER RAMSEY

Under stress of the

cross-examination by

Attorney Ramsey,

Norma Shearer broke

down and revealed her

almost uncontrollable fear of the camera.

TEING a test case of the Curious Public vs. Norma Shearer concerning many things which are none of

Culver, County of Los Angeles, State of Califor-nia. Prosecuting Interviewer, Walter Ramsey; Chief Witness in her own defence, Norma Shearer; Judge, The Editor; For the Defense.

several press agents. The morning session starts just about noon, thereby gypping everybody, in-cluding Miss Shearer, out of the mid-day meal. Mr. Ramsey (on the verge of coming down with the flu and blowing his nose violently): State your name please, your full name and

Miss Shearer: My name is Norma

Q: Is that all your name-I mean to say, is that your full name? A: Norma Shearer is my

professional name. I am known as Edith Norma Shearer Thalberg in pri-

Q: Is that all? A: Well—er, for the last six weeks I have been making up as

Q: All right, Miss Shearer, or Thalberg, or Dugan, or whatever you choose to call yourself, you are accused of being a mo-

A: I think so, sir. O: What makes you

A: Because I am paid for being an ac-

ADMITS RECEIVING PAY

for being an actress? Is that all that leads you to this conclu-

A: Not exactly,

there are my pictures:
"The Snob," "He Who Gets Slapped," "His Secretary,"
"The Lady of Chance," "The Student Prince" and "The Actress"—there, that proves that I am one. I've played in a picture called "The Actress."

Q: You seem to have had a great deal of experience.

Just how old are you? I want a plain answer: Yes or No. A: Do I have to commit myself? (Court: The witness refuses to answer the question on the advice of press

Q: Do you realize that I can get you in Dutch with the public for refusing to answer my questions? Remember you swore to tell the truth.

> been in worse than Dutch with the public. I've been in jail for six weeks on a sound stage. Q: Speaking of the

A: You can't bluff me. I've

stage-have you ever had any stage experience?

A: None whatever. Q: How

do you ever think you will be able to make a

A: I have already made one-the "Trial Of Mary

Dugan."
Q: So you have already finished that sound picture? What part do you play?

A: I play the rôle of Mary Dugan. Q: There

seems to be cy in your testimony, young lady. If my memory serves me correctly, you have always

portrayed a good girl in your previous pictures. Is that right?

SHE HOPES SHE'S BAD

A: Yes, sir. Always a very

Q: But in playing Mary Dugan you have completely changed your characterization-to that of a bad girl.

A: I believe so, sir. I hope so, sir!







until she snapped out of the hysterical condition. No. There is no use pretending that a stranger could Charleston in and secure these innermost stories. To

innermost stories. To know a star helps; to know her too well, hinders. If you are a friend, they expect favors; if you are unknown they become frightened. To know, but

not to know is an ambiguous statement, but as near as I can come to a definition of the best relationships for a Hollywood reporter.

The most difficult story I have done in Hollywood is the Life story of Joan Crawford. When she was the whoopee girl of the movies, she was like Clara and Alice, but lately she has become cautious. I went down to her house—

well, I hate to admit the number of free meals, but it must have been at least a dozen. Always with Doug, Jr., present. For today, you don't interview the one without interview each other. In fact, they sort of interview each other. Joan would start a sentence, then look appealing at Doug and he'd say, "Go on, Joan, tell her." Not once, but again and again it was he who furnished me with the little scraps of information which make a story of colorful interest.

And when I interviewed Doug at the Roosevelt hotel during luncheon, it was Joan who filled in the gaps for me. And I discovered that I really liked this arrangement.

(Continued on page 105)

In and Out

Gossip of the

PIRST PLACE this month again is reserved for John Barrymore. It seems that after the wedding John dropped in at a big tailoring shop on Hollywood Boulevard to buy some shirts for his honeymoon trip—no, that isn't the place to laugh yet. The clerk poised his pencil for the address expectantly and waited. "What is the name, sir?" he asked.

Sheer surprise brought John's celebrated profile about into a full face. "Why—Barrymore," he

said haughtily.

A dangerous scene, the one above with Billie

Dove, for any man to undertake. But we've heard no reports of Rod LaRocque's de-

manding a double

"Barry—Bar-would you mind repeating it, sir?"
"Barrymore," said John between his teeth.
"B-a-r-r-y-m-o-r-e. Barrymore."

"Yes, sir. And the first name, please?" said the clerk.

John drew himself to his full height, with purple face and flashing eyes. "Ethel," he thundered in tones that could be heard a block away. "Ethel, naturally, you blithering idiot."

Maybe Without Pay

WE HAVE RECEIVED this frank press notice.
"Julia Faye's recently signed long-term contract with Metro-Goldwyn-Mayer has started most suspiciously."



Thomas

She looks a bil like the first Mrs. Barthelmess in her Mary Hayday, does Dorothy Appleby. In fact, so much so that once she understudied Mary. Now, however, she understudies only herself and fans will see her doing it in "Listen, Baby!" with Eddie Quillan

Now that Miss Moran has appeared in a costume like the one here, it's pretty close to a foregone conclusion that the title of the Hawaiian national anthem will be changed to Alohis -ocus

Stars and Studios

More Pun!

WES RUGGLES proposes we call talkies "cine-logues." Another suggestion we heard the other day is "the garrulous gelatine." And of course everyone knows "movie sheiks" will be "movie

Good Manners and Bad

DOROTHY MANNERS, one of our writers, was horrified to open the morning newspaper the other day and read the headline, "Dorothy Manners Haled Into Court by Ex-Hubby." Reading further, she discovered among references to wild parties and divorce suits mention of the fact that Dorothy Manners was appearing in a downtown musical show. She took herself to the stage door and confronted her namesake.

"If you're using Dorothy Manners as a stage name," she told the gaudy blonde cutie, "I wish you'd go out and get another. Because that happens to be my

The blonde lowered her lip stick and suspended her gum

chewing for a moment.
"Dearie," said she sympathetically, "if Dorothy Manners is your real name, all I can say is you'd better get yourself





In the lengthy and lugubrious lexicon of failures there will never be any such word as Kent. Not so long as the name Barbara is prefixed to it, and she continues to look as pretty for Harold Lloyd and the rest of us as she does above, and be as wide awake R. H. Louise

Figuring out who this is, is kind of algebraic. A plus 4's equals whom? Well, the result is O.K. So, of course, the answer is Johnny Mack Brown

All the Gossip of the

It's a Dead Cinch!

SIGN OVER LOCAL UNDERTAKER'S on Hollywood Boulevard: "If you've once used Greerson as an undertaker, you'll never be satisfied with any other.

A Perfect Twice Eighteen

THE CASTING OF A PICTURE was changed at the last minute, and the post mortem gang was discussing it at the Montmartre. "What! That woman is never going to play the ingenue!" exclaimed someone. "Why she can't play an eighteen-year-old girl." "Oh, yes she can," drawled the wise-cracker. "She can play an eighteen-year-old girl.—wice."

Sadist But True

AT A BEVERLY HILLS PARTY last week they were discussing a new novel which dealt with the subject of Sadism. Oh, yes, they do talk about deep subjects at movie parties sometimes. The Baby Star listened with interest and presently added her oar to the conversation. "I'm a Sadist, too," she observed, to the consternation of the company. What on earth did you mean by saying that?" her escort growled on the way home. The Baby Star pouted. "Well I am," she insisted. "I get the worst fits of the blues sometimes."

And Bandy-Legged?

AND OF COURSE you've heard about the girl who was put out of the cast of a talkie because she had knock-knees.

Speaking of Repstyles

A CERTAIN PUBLICITY LADY, Beulah Livingston, has a snakeskin coat of which she is very fond. But Lupe Velez, a great friend of Beulah's, is tired of seeing her wear veitz., a great frend or bedinas, is treed or seeing net week.

it. The other day, meeting her on the street, Lupe embraced
Beulah and cried, "Ah, you mus' go shopping wiz me,
queek, queek. You mus' buy a new coat."

"But Lupe," protested her friend. "Don't you like this
coat? I'r sreal snakeskin, you know."

"Yas," said Lupe, "tha's so, mebbe. But you gotter

remember, Beulah, even a snake, he change hees skin once every year.

Maybe It Happened

ARTHUR CAESAR, the Fox scenario writer, author of "Napoleon's Barber," was driving rather too fast along a midnight

Wearing not only an iron hat, but an expression to match it: Clive Brook-at the top-when he puts on a bowler, looks almost as British as a Canadian

Milton Sills has a reputation for punctuality. And there's no chance of losing it now that his work at the studio consists of being vamped all day long by Maria Corda—just above—in "Love and the Devil"

Displaying her curlish charms-and they are several. Lily Damita, as she appears with Don Alvarado in "The Bridge of San Luis Rey," gives every evidence of knowing he cantilevers



Stars and Studios

houlevard recently and was stopped by a policeman. "What's your name?" he demanded, hauling out his summons pad. "Caesar," responded the scenarist, "and I wrote 'Napoleon." "Driving while intoxicated," said the officer, snapping his pad shut. "Come along with me."

Cata Like

In RE THE LOVE-LIFE SERIES running in our pages: Bill Seiter was looking at the line-up of men's pictures in one of the series. "Hm," said Bill. "It outstar read 'love-lives."

Better Hate Than Never

HUGH ALLEN played in a military school picture not long ago where he was cast as the heavy. But when the picture was first previewed by studio officials they discovered that heavy or no, he had won all the sympathy. So they sent for Hugh again and rewrote several scenes, making him commit several dastardly deeds, so that there would be no mistake this time about his being the heavy.

She Meant House C-474

"How DO I GET THERE, madame?" asked Estelle Taylor's Hehauffeur, who was driving her to a luncheon engagement. "You turn to the right when you go past Marion Davies's house." said Estelle.

The chauffeur shook his head. "I'm sorry but you'll have to give me better directions than that, madame," said he. "That's like saying, 'Tun right when you come to a gas station, or a Fred Harvey Eating House."

Evictims

WHICH REMINDS US of that gag, old but still good for a giggle, of the newspaper headlines that got mixed. "Marion Davies Closes Her Beach House," said the flaring type. "Thousands Homeless."

Slamming Sam

"IT'S IN LILY DAMITA'S new contract that she's got to learn to speak English," said the newspaper man at the press table at the Montmattre. "Hmm; and she should have put in a clause insisting that Sam Goldwyn do the same thing," said the wise-cracker.

(Continued on page 122)



Always mysterious, Jetta Goudal at the top—adds another unknown to her long list of obscurities by posing, for no apparent reason, as a noblewoman of the shoulder school

Home from the Highlands: Blanche Sweet—just above—has recently returned to Hollywood from Scotland, where she enacted the title rôle of Wilkie Collins' "The Woman in White"

A Factor in the success of the 1929 is Max, the make-up specialist. Here he is at work on Mona Rico. The starlets are, from left to right: Ethlyne Clair, Doris Hill, Helen Twelvetrees, Anita Page, Helen Foster, Caryl Lincoln, Betty Boyd, Mona Rico, Loretta Young, Josephine Dunn, Sally Blane and Jean Arthur





Ruinous RESEMBLANCES

If You Look Like Valentino, Stay In Your Own Home Town

"HOW can I get into the By ELISABETH GOLDBECK movies? My friends all tell me I look just like Mary Pickford." their eyes have a mo Or Clara Bow. Or Gloria Swanson. Or extra.

Maybe you're one of the dozens of fans who write those words to their favorite magazine every day. One of the innocents who believe their Pickford curls or their Clara Bow smile is an open sesame to fame and fortune.

There's only one answer to those letters: "That's the best reason in the world for staying in your old home town."

Because the screen doesn't want another Mary Pickford. The world doesn't want its idols in duplicate. True, in Hollywood there is a double for almost every famous face. But there is nothing more ironic than the small measure of fame achieved by these counterfeits of the stars.

The screen holds out a hand to them, then pushes them away. It shows a flicker of interest, then turns its back on them. They are not failures. They have penetrated within the sacrosanct portals. Producers are H GOLDBECK aware of them. They don't feel the fear of starvation. But their eyes have a more haunted look than the hungriest

Because there is no hope for them. A barrier stronger

than the studio gates is holding them back. That fatal resemblance, intruding itself between them and success, dooming them to be nothing but imitations.

YES, IT WAS TRUE

SUPPOSE you looked like Valentino. You'd be a sensation in your home town. Your friends would say, "Why, you're the image of him. You'd be just as good on the screen. Go to Hollywood!"

That's what they said to Paul Vincente, in a little town in Hungary. He looked at himself in the mirror, saw the brow, the nose, the slumberous, hypnotic eyes of the great screen idol. And he believed, as you would, that if he ever reached Hollywood, his success was assured.

Now after two years in the studios, that reflection brings him nothing but despair. He knows what it really

Continued on page 02'

Holding his Joan

The engagement of Douglas Fairbanks, Jr., and Joan Crawford has for months been a sort of combination of stage whisper secret and a mystery whose solution fans are supposed to be breathless to solve. But nobody knows and—well, you know how the song goes



"There'll be a change in the weather, There'll be a change in the sea, Before very long there'll be a change in me-

RIC von STROHEIM didn't write the above cabaret ditty. But he might have. Either that or I'd better get my glasses changed again. Anyway, here's what's happened. Not long ago the maestro of the movies began work on "Queen Kelly" for F. B. O. It was a peach of a morning and Herr Stroheim actually skipped toward Stage Five where he was to direct Gloria Swanson in a choice bit of emoting. As he hopped along, he put questions to himself. "Shall I," he asked, "take one or two months to make this close-up of Gloria?" "Should I," he went on, "spend five or six—or eleven—thousand dollars on it?" He was thus pondering when a small man emerged from out the shadows of

the darkened stage. The small man, who held a sheet of paper in his hand, shook visibly. He was thoroughly frightened, but taking up his place directly in front of the

director, presented him with the printed page.
The director stopped short. "Who are you?" he

Schedule!

For The First Time In History, Herr Stroheim Heeds Authority

Von

By TOD WELCH

"Please sir," returned the other, "I-I am a supervisor." He paused for renewed courage. "And this," he went on, nodding toward the sheet of paper, "is your shooting schedule. It tells how many scenes you must shoot-complete-today.'

THRIFTY THOUGH ARTY

BEWILDERED, Mr. Von glanced at the outstretched page. There, carefully itemized and typewritten were put down the numbers of five or six scenes which evidently had to be finished that day before quitting time. And Mr. Von, who had probably planned working five or six months on those same scenes, is reported to have fainted dead away

And so Eric von Stroheim, who before this had barely heard of the thing, was introduced to that disgusting but necessary evil: efficiency. He was, so to speak, presented with a first reader (in plain wrapper) entitled: "How To Be Thrifty Though Arty.

And how has he taken it? Is he still lying on that darkened stage, fainted quite away? He is not. As soon as the quaking supervisor left, Von is said to have opened one eye to make sure he was all alone, jumped

up, brushed off his clothes and gone immediately to work. What's more, he

is supposed to have finished ting time-and then kept on going.

ALL NIGHT LONG

LL that night he Miss Swanson, between shots, hunched up in a blanket, and late into the next morning. Then a morning. Then a snatch of sleep, a cold

Greek meeting Greek is just so much ping-pong as compared with the presence of both Gloria Swanson, as star and Eric von Stroheim as director, in the same



Russell Ball

It may disillusion you, but you can't any longer play ostrich with the fact that Clara Bow does sometimes go out with a slicker. But not a city one, of course. She would place him in the same class as the weather she's warding off: all wet

Rain-Bow



It Was She Who Proposed Both Marriage and Divorce

As told by Dorothy Mackaill

To RUTH BIERY

that some women may love only once, but that they are the exception, and that the average woman has no way of knowing the limit of her affections. You can fall in love with, say, the fifth man of your life and yet remember every moment of the happiness or sorrow aroused by the four which preceded. I do not believe a normal woman ever forgets a man who has really meant something to her. She shouldn't. After all, what is life but memories, hopes and ambitions? Why forget the least one? They are her soul and her heart-foundations just as the grammar school is the basis of her education.

MONEY DOES COUNT

AM English, so perhaps I have a slightly Continental slant on this situation. I was twelve years old when I first gave my heart to a male being. We lived in an average street in an average house in Hull, England. Dennis Whiteside, a tall, blond chap several year's my senior.

OVE! It is never the same to two people; it is never the same twice to one person. Like death, it is always unexpected, no matter how much you have prepared for it; like birth, it is always a shock to your system even though you have drugged yourself with illusions about it.

The love affairs of one person are always of interest to another. A woman may not care to hear about her neighbor's operations or her pet theories on raising children, but she is always anxious to hear about the men who have made love to her. All because she hopes to find something which will fit her own heart-situation. Take these love-life stories. One woman may find some experience comparable to her own in reading about Clara Bow; another may see herself in Alice White's adventures. Marie Prevost believes that a woman can love only once or twice, really love only two or three people. I do not agree with her. I do not find myself in her experiences. I believe

lived on a s lightly more than average street in a better than average house not far distant. Perhaps that had something to do with my adoration in the beginning. A woman begins very young to admire instinctively the man who she thinks can improve her worldly condition. She may learn to love him, really love him, later; but that first flash of interest—on't tell

Life Story

of Dorothy Mackaill

me that the man with the Rolls-Royce doesn't inspire it more quickly than the clerk behind the hotel cigar

It was a beautiful romance. Remember? Why I remember its every moment. I used to go out in the streets and pick up cigarette cards for him. In England you get little cards with tobacco purchases. After you get a million or so you turn them in and get something. He kept them. And I'd literally crawl into dank corners and go through the rubbish to get just one extra one to give him. Why, I'd even steal to add to that boy's collection.

We used to go out into the cornfields and the polo fields and take long walks together. I suppose it

would be more romantic to say woods, but unfortunately they were fields without trees or underbrush
—and I am determined to be

absolutely honest in this story. Anyone can make up an exciting

Career versus marriage. Will man and woman ever become civilized enough to amalgamate these two experiences which are so essential to liv-ing? It's disgusting to me

that we haven't yet reached the state where we can be broad-minded enough to map out a plan which will allow for our brains and our emo-

tions working in harmony together.

I slipped away and joined a show, realizing I wasn't getting anywhere in the schoolroom. I had been in the chorus nine weeks when I was standing in the wings and chanced to notice the specialty dancer. He was tall, handsome, suave—a man of the world; to me something different. After knowing a kid and then seeing this type of man, I thought, "My, it must be wonderful to have someone like that make love to you!"

AND SO TO PARIS

HE never did. I never even met him, but again I have never forgotten. I have always thought it would have been nice to have had him take me around places. You see, he was the first one to make me have the thoughts, "My, he is good looking! Wouldn't it be wonderful if he would look at me!" One of the steps in love not to be forgotten, even though you never even meet the person with whom you take it.

I went to Paris and worked with Maurice Chevalier in Cache-son-Piano. It seems strange—he has just come to Hollywood—But I wasn't in love with him—or in love with anybody but Dennis. I didn't write to him any more because I had run away from my father who was coming to London to take me back to Hull when I skipped to Paris. My one thought was to get to America.

(Continued on page of)



MOST people claim they look back on their first love and realize that it was merely puppy infatuation. I don't believe that. Even though you are only twelve, there is something there—the birth of a new sensation, a new yearning. a new ideal-which can never be erased from your memory system. I have never forgotten Denny. He was married two years ago. Perhaps if I had never gone on the stage, had stayed in Hull-

But when I was thirteen I went to London. I went to Thorne Academy to take dancing and elocution. I lived with my cousins. I continued to dig up cigarette cards for Denny and wrote him almost daily. But the people of Hull didn't think it so hot, my being in London. He was from Hull. So he wrote me, on my birthday, and said that if I married him I couldn't go on the stage







Novelized Notables

Can You Guess Who's Who in the Books About Hollywood?

BY DOROTHY MANNERS

EXT to clap-in-and-clap-out or putting-grandma-to-beddrunk, it is most fun to rally around the cozy fireside and pick out Hollywood celebrities, thinly disguised as fiction characters, in the latest plays and best sellers.

As a guessing game, it's got it all over cross-word puzzles, or how-many-

pints-in-a-bootlegger's-quarti

So common is the practice of using our pet celebs for copy that the new fiction is awaited with bated breath and alibis before it ever sees the light of day. Several months ago when it leaked out that Carl Van Vechten was in Hollywood for the purpose of getting material for a novel, loud were the snorts.

"Pehawl" was the gist of it. "How does he think he can come out here for a couple of weeks and get us in print by merely skimming the surface."

"Pshawl" says "Spider Boy," the finished product. "There isn't anything but surface to Hollywood. Scratch it and what have you got?"

As this isn't a book review, or even an attempt at one, what Mr. Van Vechten thinks of Hollywood, or what Hollywood thinks of Mr. Van Vechten, is of little consequence and may neatly be summed up with a one-word argument for both sides: boloney.

NOT SO UNTRUE

WHETHER we like it or not, Mr. Van Vechten has used many of Hollywood's brightest lights to humorous advantage in "Spider Boy." He has put quotations in the mouths of characters that are too true to be funny. While his exaggerations amount almost to a fantasy, there is a certain amount of Hollywood as she is between the covers of the book.

He has chosen the most grotesque names for his women characters. Imperia Starling, Auburn Six and Elaine Galahad are but three of a book-full. But with such authentic titles as Blanche Sweet, Bessie Love, Billie Dove or Leatrice Joy staring us in the face from the billboards,

surely Hollywood hasn't much of a kick on that score.

With a nifty click of his typewriter Mr. Van Vechten makes use of the M.G.M. initials and dubs his mythical studio the "L.L.B. lot in Culver City." He even calls Hughie, the fat little starter at the Ambassador Hotel, by name; and both the Cocoanut Grove and the Montmartre

double for themselves in certain descriptive paragraphs.

It is the outré situations of the plot that most annoy the Hollywooders -the real ones. "The scene of the harassed author escaping from the star's home on a milk wagon is ridiculous"—to hear Hollywood tell it. And yet, I swear I have heard of funnier things which I will not tell you because you are too young. As for there being no such temperamental person as *Imperia Starling*—can Hollywood so soon forget the flaming persons of either Miss Pols Negri or Miss Mac Murray? They possess two of the most accurate throwing arms that ever hurled anything at the head of anybody. For Grauman's Chinese Theatre, Mr. Van Vechten coyly substitutes "Girstein's Byzantine"; and both Sid and a fictional prototype of his mother figure in a chapter. Now guess who this is:

RIGHT THE FIRST TIME

"ON his right was seated an amazing creature with a very white face, mys-terious green eyes, and coils of pink hair arranged in a coronet about her head. He recalled that she had been introduced as Mrs. Norvell. Could this be Ariane Norvell, the author of 'Love Is Too Much'"?

(Continued on page 04)

al Family courtesy Doubleday Doran, Jamegan courtesy Albert & Charles Boni, Inc., Sorrell and Mother Knows Best courtesy Grosset & Dunlan, Spider Boy courtesy Alfred A. Knowl Inc.



You'd think that Lupe Velez, with her temperament, would find enough in herself. But no, she's gone and, after the fashion of her own country, had an outdoor hearth built in the patio of her new home in Laurel Canyon. Maybe just to make herself feel that her own temperature is normal

Mexican Fire



That Cisco KID

> Warner Baxter First Broadcast Success And Then Received It

> > By GLADYS HALL

immediate vicinity. I likewise spent the following day-Sunday-with him at his home while Russell Ball made portraits of him as himself and as

his hair for him, with her own hands-and no ouches

E'S one vary smart fallow, that Cisco Kid. If you have seen him in "In Old Arizona," you'll know how vary smart he is. And many other things besides. And you'll also want to know a lot more about him, providing you have any normal curiosity, which I am assuming you have.

Warner Baxter produced and gave vivid life to O. Henry's Cisco Kid. And thereby stepped into the front ranks of caballeroing heart-breakers; and also into a fattish,

longish contract with Fox Films

Hold your breaths while I tell you that there almost wasn't any Cisco Kid. That is, as played by Warner Baxter. In the first place, this horrid catastrophe nearly came to be because Warner was growing discouraged and on the verge of abandoning the gelatin medium for plumbing or staging or something. And in the second place, because, if Raoul Walsh had not met with the tragic and re-grettable accident he did, he would have played the Kid.

But we need not bother about what might have happened. What did happen was that Warner got the part and crashed through with it into the sighing secrets of every maiden's heart. We have needed a vital romantic interest since the demise of Valentino and the going-Garbo of Gilbert. Now we have it. Give thanks.

Well, anyway, here's what I know about Warner and maybe a little bit of what I guess.

THE WIG MYTH IS BUNK

GET my data first-hand, which should be reassur-I ing to you. Very first hand, considering as how I lunched with him last Saturday, at the Hotel Roosevelt on Hollywood Boulevard, and to the palpitations of all feminine hearts in our

Warner Baxter used to tell his wife, with him in the upper picture, that he was bound to succeed. And she believed him. And because she did, he did





An Embracing Climate

South Sea Moonlight, Dorothy Janis
--Plenty to Make Ramon Novarromantic



What's THING

An Open Letter Girl Who'd Like

BY DOROTHY MANNERS

WHAT TO DO?

IT is with a slight tinge of reproach, Messieurs and Mesdames, that I call to your attention that this situation is not covered in any one of your estimable volumes. Having looked carefully under How To Treat Servants on All Occasions, I find that one is merely to be pleasantly formal, no more, no less. And yet, in the just-mentioned incident, is formality justified? In being pleasant, just how jovial should one be? Should one holler back "O.K., Queen. Set a place for me."? Am I foolish in wondering if the word queen lends just enough formality to be correct?

Speaking of the servant problem, the gentleman I go around with and I were invited to a semi-formal afternoon reception given by a hilltop dweller in Beverly Hills. When we arrived, we were greeted by the butler as follows:
"Throw your coats anywhere. The gang's just warming up." As the afternoon wore on, the butler seemed to single us out as his favorites and gave us illuminating side-lines on other guests present who more or less got his goat. "See that couple standing over near the door?" he hissed in our startled ears, under cover of pouring a cocktail. "They better stick close to an exit. They weren't invited. I know, because I did all the inviting." The gentleman I go around with looked helpless, while I contented myself

EXIT

with looking foolish, and tittering. Here's the way I feel about it: you can't the invitations.

afford to get rough with the fellow who extends butler was a swell host. Not for a minute did he drop his rôle. When we left, he insisted on shaking us both by the hand.
"Drop in any time you're up this way," he remarked cordially. "I'll throw one together for you."

> EAT YOUR NICE DESSERT

WHAT I want to know is, did we do wrong in not going back?

pardon the word fix. I want to do right on all occasions. I was brought up that way. Even as a child I was polite to my elders and refrained from peppering old ladies with a beebee gun. I always spoke when I was spoken to and got to my feet and took my seat at correct intervals, and made my little courtesy.

But—and this is important—I have lived in

in a devilish fix-if you'll

Hollywood for many years, mingling almost intimately with her social groups, making polite revelry, ringing doorbells and, what's more, being admitted. But try as I may, I can find nothing in your etiquette charts to cover the emergencies that keep popping at one from movie drawing-rooms, music-rooms and bedrooms. Hence this appeal.

I ask you, would even the impeccable Emily Post know what to do on such an occasion when the colored maidservant of a well-known picture star-Miss Kathleen Key, by name-calls up and extends a dinner invitation for her mistress as follows:

"Hello, honey! Where you-all been hidin' at? We ain't seen you for a week. Why don't you come up tonight, baby, and crack a keg of gin with us? Make whoopee, you bet we will!"

the Guest To Do?

From A Hollywood
To Be Emily Posted

Illustrations By C. J. MULHOLLAND

Of course, we might have stunned him with a broad vowel and a glassy stare. But Hollywood butlers aren't as easily stunned as you might suppose. For instance, there was that time at a formal dinner party when I timidly suggested that I did not care for any dessert. "Go on," said the butler (I guess he was the butler; he had sideburns. "Go on and eat it. It isn't fattening."

But don't think for a minute that I am bothering you with pesky problems of whether or not to shake hands with Hollywood servants. There are many more puzzling and, I am happy to add, more elevating matters to take up, such as What is The Correct Thing To Say; and Which Facial Expression Should One Use when, during the course of a formal luncheon party, the host arrives home unexpectedly and presents his wife with a check for one hundred thousand dollars before he stargers off again.

Under my very eyes I have your collective chapters on Luncheon Parties, Including Cold Cuts. But not a word about Divorce Settlements Made At The Table. Not a word about How a Guest Should Conduct Herself in the presence of So Much Money. Do you wonder that I am discouraged. Whether or not you believe this, it is true. What's more, the check was good and was subsequently cashed by the hostess before packing up the child and beating it for Paris and a divorce. It happened like this:

We had just arrived at the frozen salad course when the Great Outdoor Man Himself arrived. With a slight nod of recognition to Mrs. Samuel Goldwyn, Mrs. Monte Blue, Mrs. Jack Ford and other ladies present, he walked straight up to the Little Woman and said, "Here's a little present for you." Whereupon he handed her the check and walked right out again. It occurred to me that it would be just as well to act as though Nothing Were Happening. I looked at Mrs. Gold-looked at Mrs. Gold-Mrs.





I realize that gulping in society is not the Last Word, I wondered if this might not be an exception? I am still wondering.

RAZZING THE MASTER

Tis with no sense of criticism, merely puzzlement, that I find your notes on Formal Dinner Parties do not suggest suitable topics for Small-Talk Conversation. What I want to know is, is it all right for the hostess to keep up a running and gay comparison between her present husband and his immediate predecessor? Particularly if the comparisons are detrimental to The Head of the Table. Does this, or does it not, sound right to you?

"Don't ever get the idea that I can't get along without you, Big Boy. Say, there are plenty of men who'd be glad to be in your shoes. You're darn lucky to have gotten a girl like me to go over the bumps with you. Didn't I give up a rich man and plenty of good alimony to take up with you' You're darn right. I guess I didn't know a good thing when

(Continued on page 112)



Ray Jones

Words fail her. And when they do, Laura La Plante looks them up in the dictionary. Which is becoming a common practice in Hollywood these days. Laura is not the only one, now that the talkies have definitely taken root, to undertake turning over a new leaf

Tinsel Town

By

HERBERT CRUIKSHANK

Illustrations By ELDON KELLEY

MET The Times Square Kid on Hollywood Boul'. Although it was scarcely noon, he was already drinking a little breakfast. Not in the dim, religious recesses of some police-protected temple of Bacchus, as in the Phoney Forties. But shame-facedly. Out in the great open spaces. Enrirely surrounded by California climate. With a burnished, copper sun blazing down like a Cyclop's eye. And the refreshment. A ghastly concoction of orange juice. Synthetic. And entirely unblessed, unmitigated and unfortified by so much as a trace of spiritus frumenti. We wept. As strong men do when paths cross in the exile of a strange—a very strange—land.

land.
"Wattaya tink o' de boig?" I queried, speaking "Variety," his native
tongue. The only one he understood.



"Wattai tink!" he snorted. "Wattai tink! Migawd, kid, dis boig is a movie set. Dat swat it is. A movie set. Dey'll strike it one odese days and move to anydder location."

one odese days and move to anudder location."

A movie set. All front. Nothing in back of it. Just emptiness. That was how The Times Square Kid pegged Hollywood. He's nearer right than wrong.

The most practical props of the town are the palms, the peppers, the eucalyptus trees. And it's a botanical fact that the rapid growth of these precludes their proper rooting. Even their towering, bearded dignity has no firmness of foundation. Whip a wind from the desert and they'll fall fat as a press agent's news story.

There is indeed some degree of permanency in the hills. Much more so than in the dams. The engineering variety, you know. But as hills go, these haven't been in existence long enough to be counted as old established firms. They are, in fact, the newest hills on the continent. Their future is all before them. Which, at least, is more than may be said for those ensconced upon their battern altitudes.

MUSHROOM MONUMENTS

IT used to be a pleasure to lean against the granite-like solidity of a Broadway bank, or the staunch columns of a Main Stem movie house. In Hollywood one avoids jostling either. They might be break-aways made of hollow, brittle yucca. To topple Hollywood columns would be a simple task for the most closely shom Samson. Butldings hurtle into the air as though the Six Bounding Ginsbergs combined their acrobatics with the business of laying brick. The shifting of a shovel of sand provides a foundation. Cellars are show-places. Rarites.

No more false nor synthetic setting could have been chosen for the establishment of the false and synthetic enterprises idealized and idolized as the "moom pitcher

industry

Aside from one or two residential atrocities, built to last, as atrocities generally are, there is scarce a house in Hollywood through which Jack Dempsey couldn't stick his mitt. Dempsey, did I say? Why even Tunney could punch perforations in these puny palace walls. Like women, they are frail. And at least superficially beautiful. The few substantial edifices resemble mausoleums, county almshouses, the local

(Continued on page 98)







Thomas

Fur and wide: both Carol Lombard's dress and the range of search required to find another girl so charming to fill it. She was a bathing beauty until Cecil B. saw in her a dramatic ability which would serve as grist for DeMille

Teddy - Made Actress

De Mille Has A Glass Bathtub And Carol Lombard Has Hopes

By CEDRIC BELFRAGE

YE-BYE, Uncle Mack. Bye-bye, Daphne, ye fool. Bye-bye, me trusty teddy-bears."
Imagine, if you can, the touching scene, Carol Lombard, blonde extraordinary, is leaving the ancient laff parlors of Mack, surnamed Truck— I mean, Sennett. Together with the other funsters, gagsters and bathing-suit fillers who have so long contributed to the renowned Sennett brand of light entertainment, Carol is going out into the great big world to seek fame and fortune in pastures new

And it's farewell to the old teddies and bathing suits that Carol so comfortably filled; farewell to this, the oldest and most atmospheric studio lot in Hollywood; farewell to the lot itself, which is to be torn down; farewell to Edwin Bower Hesser, who took so many bushels of photographs of Carol clothed in a cockle-shell and her virtue; and farewell to the fair art of comedy, typified by Uncle Mack, the gray-haired dean of custard-piedom. Yumpin' yimini, wotta partin'! Carol, whom one likes to think of at this mo-

ment as swallowing with gigantic self-control a big lump in her fair white throat, points the nose of her touring car westward toward Hollywood, pushes her elegantly stream-lined foot down on the gas,

WHEREUPON, Old Mother Fate took charge of Carol Lombard, pulling her out of the teddy-bear into the tear, out of the bathing-suit class into the artistic regions of the cinema where there is weeping and gnashing of teeth in the fair names of art and drama.

In a year, which is to say now, Carol looms up as one of the most formidable rivals to filmdom's greatest females. She still has good legs, but what of it? The Lombard chassis continues in the best of shape, but why bring that up? Carol, it seems to have developed, can emote. Without benefit of negligées, she can make audiences wilt on their divans

In other words, what I mean: when it comes to a Cecil DeMille opera in which there is a glass bathtub, and Carol is cast as chief menace, but is not required by the script to take a bath-

What I mean: the girl can express things with her face. There wouldn't seem to be much doubt about it.

Carol told me, "I'm the principal menace in C B.'s next picture, 'Dyna-mite.' I looked over the plans for the setswhich, by the way, are going



to be super-modernistic-and discovered the glass bathtub, which is good news for all connoisseurs of De Mille plumbing. In his recent films they have been disappointed. Yet imagine my surprise when the script informed me that nobody was to bathe in it! I was a little disappointed, really, and I still have hopes of being photographed in it. It's going to be God's greatest gift to plumbing.

"Meanwhile, as we wait for production on 'Dynamite' to start, I'm getting accustomed to C. B. I'll say we get along just fine now, but at first I was awed by him. I

(Continued on page 102)



icture



WHY BE GOOD?

SOUND Colleen Moore and director Bill Seiter have hit the box-office nail on the head once again with this jazz age photoplay. It contains every element of audience appeal and the rollicking Colleen is more lovable than ever as a department store Delilah who gets her millionaire. The yarn department store Delilah who gets her millionaire. The yarn concerns a very modern maiden who does her best to conceal the fact that she is a "good" girl. But petting parties, like appearances, are often deceiving. And any doubts in the wealthy lover's head are dispelled in time for a syncopated wedding march. There is plenty of amusing incident, and every member of the cast contributes to the hilarity of this fim hit. The star's supremacy is never challenged, but Neil Hamilton, Louis Natheaux, Bodil Rosing, John St. Polis and Edward Martindale render excellent support. Lincoin Start of the contribution of the contribu



Ramon Novarro is the only man in the movies who can take off his clothes and look naïve and artless SOUND instead of merely undressed and just about to step into a grounds of the actual South Seas scenery makes one wish he had taken up beachcombing as a profession. Ramon's truly beautiful voice—which will be starred on the grand opera stage before long—has a chance to be heard in a haunting song which you will be humming when you leave the theater. Renée Adorée, as the tough gal, pustit into words when she tells the sanctimonious skipper played by Donald Crisp that "Henry is half native, and natives steal their men fight for their women!" The picture introduces Doothy lanis, a dark expirit you of the property of the property of the property of the property of the presence of the property of the property of the presence of the property of the property of the presence of the property of the property of the presence of the property of the presence of the property of the presence of the presence of the property of the presence of the presence of the property of the presence of the presence of the property of the presence of the presence of the property of the presence of



Rex Ingram brings one of the best SYNCHRONIZED manner. Although the theme is as old as Methuselah, it contains one of the thirty-six basic dramatic situations guaranteed to teem with human interest and sustained threaten, men are entangied in machinery—but ne pays no attention. His son, however, spuras such gluttonous practice, artention this son, bowever, spuras such gluttonous practice, scintillating exterior, to bring him back to his responsibilities exintillating exterior, to bring him back to his responsibilities exintillating exterior, to bring him back to his responsibilities of the proposition of the proposit



CHINATOWN NIGHTS

Well, well, here's one of those strange pictures that Sort of baffles the reviewer. It's different, at least, and holds your interest even when you feel that your interest should wander. It's taken from the book," Tong War," and deavith a white woman's experiences in Chinatown. They're so TALKIE you sit tight to see just now the imagination of the author win on them. It is gruesome, too, to see ab boatful inset upon becoming the mistress of the white boss of that underworld city. There's fireworks and shootings and so many deaths that at times you wonder whether it's Chinatown or Chicago. Wallace Beery'has moments when he proves he's really a

Para





STRONG BOY

William Fox offers you Victor McLaglen and SOUND competent cast in a slow moving opus entitled "Strong Boy. It should have been good but it wasn't. Drags. verges on ennut. Victor is the titled player, of course, a muscular baggage slinger who enjoys employing his hickes, good characterization, too. The rub comes because his grid, also well done by Leatrice Joy, aspires for him to be a white collar man. Through various deeds of strong-armed valor he is offered promotions by David Torrence, Vice President of the bring him a stray child, goats and other offerings. If you are a rabid McLaglen fan, go to see it, but if not, stay away



A good detective play adequately photo-ALL TALKIE quite the same thing as a good motion picture. However, there quite the same thing as a good motion picture. However, there is more flexibility in this talke than in others I have seen, more action and movement. The hit of the picture will undoubtedly be young Mickly Bennett, who as Banney Cook the office boy who longs to be a "detectuif," discovers the kidnaped child by pretending to be deaf and dumb and captures a whole gang of strapping kidnapers. Though Ruth Chatterton, as the hearthooken mother, is ostensibly the feminine lead and will get the mazdas, it is Zasu Pitts as the lady gangster always ready with "I told you so" who carries tabloid crime case goes into the movies.



SILENT The Rich Man-Poor Girl idea is not so well handled as usual. Lois Wilson fails to be convincing as the salesgirl who elopes with the son of her employer. pursues her persistently, not knowing that she is Only a Shopgirl, nor caring, when he discovers the Awful Truth. They marry against his mother's wishes, and settle down to domestic bliss. But Hugh's mother is determined to part them and sends ayoung man to see Lois. He plays his part well and Hugh finds Lois in the man's arms. The picture moves slowly—a struggling author writes a play based to Lois life which meets with one of those enthusiastic successes the movies like to picture. Lois wears some nice clothes and Hugh is as handsome as any man has a right to be. And he is learning to act. Roscoe Karns, Douglas Gilmore and Ethel



One of those pictures that begin at the PART TALKIE end, and then lead you back, via a courtroom scene, over the events leading up to the tragedy officers from the U. S. Army sitting in to give it magnificence. It starts out with about as menacing and sinister an air as anything I've seen, but the imaginations of the authors weren't able to supply a climax nearly as horrible as the open-ing scenes hinted at. True, insanity and death do overtake our heroes, and the heroine only very narrowly escapes a fate worse than death. But by that time I was lusting for somewhise than death: But of that thiel' was listing for some thing utterly fantastic and unwholesome, so these things seemed quite normal and disappointing. William Boyt Robert Armstrong, and Alan Hale are three marines who fall for a little Russian girl and for her sake venture onto a farm in China, where evil things happen.

Current Pictures - Silent



WILD ORCHIDS

SYNCHRONIZED

CHRONIZED Greta Garbo and Lewis Stone are Mr. and Mrs. Sterling. I think that's the name. No matter. They are Important People and we find them at the picture's beginning importantly departing for a mixed business and second honeymoon trip to Java. Greta adores her husband. She has almost a complex on the subject. He adores her, too, in his way. A pat-on-the-back; subject. He adores her, too, in his way. A pat-on-the-back; she is left with Yearnings. And she meets, on shipboard, Nils Asther who plays the Javanese France de Gaze. Need we go tute of Javanese court formistip—and Nils sa the suave, tiger-soft and turbaned Prince. Greta warns Lewis that there is danger in the burning-eyed Prince. He pooh-poohs her innuendos. "All foreigners are strange, my dear." And he continues to be in marie complaint until the is forced to continues to be in marie complaint until the is forced to take action. The color of the picture is the thing. Lewis Stone gives his always distinguished, etched performance, And Nils is an actor, and - but see Wild Orchids



Joseph M. Schenck presents John Barrymore, Camilla Horn et al., in SYNCHRONIZED a United Artists walkie entitled "Eternal Love" and starring If they cut all but the snow slide at the end and used that for If they cut an but the show sides at the end and used that for a new-weel subject, it might be endurable, otherwise it was subject as the subject as the subject as the subject as the subject to suffice the mornic movie goer to gaze upon the celebritous John striding to and fir oand for oand to for no known reason. But it doesn't. His dramatics are unconvincing and funny when they shouldn't, be funny and his make-up is exceedingly bad. Likewise the reiterated poses when he stands limmed against a snow peak with a goat carcass twined about him. Anyway, you are finally given to understand that he marries the wrong girl, cheaply played by Mona Rica, because he has to. Camilla also marries the wrong man. But they love on to the dreary end and die together in the last few feet. As a girl in back of me flippantly observed, "I couldn't have bone it if they had lived!"



THE BROADWAY MELODY

By far the most scintillating entertain-ALL TALKIE

since the advent of sound in the cinema, "The Broadway Melody" indicates what may be expected from the studios once the intricacies of the new development are thoroughly mastered. It has made more converts to the talkies than all of its predecessors. If every sound picture was warranted as fine as the "Melody," there would be no doubt as to public demand. Unfortunately there is bound to be many a dud before we get another like this one

Bessie Love turns in a superb performance. It puts her back in the front row of talking picture players, If there be adverse crificism, it is that she works too hard. A good fault, verily. Anita Page bewilders with her portrayal of the beautiful-burd-dumb half of the "Mahoney Sisters" team. If a carping critic may mutter an imprecation as he doffs his hat, Anita wants something in maturity. She is delightful but lacks mellowness. This will come. And watch the weight.



FOUR FEATHERS

Granted the initial premise that Richard Arlen could no better hero for a one-man story of red-blooded adventure could have been selected. One could almost believe that he could even mow down whole battalions of Fuzies, rescue a prisoner from a cityful of Arab fanatics and fight off a herd of hippopotami single-handed as the plot requires. And speaking of hippopotami single-handed wild animals taken in Africa by Cooper and Schoedsack, the explorer directors of Chang, and extremely effective. The joining has been done so cleverly that we see Arlen in a boat actually battling with horny monsters at the moment five thousand miles away! Despite a vague and persistent echo of "Beau Geste" this story of a man's dogged fight to regain his lost honor touches a new theme in the realin of movie plots which will delight lans be sure, there is Fay Wray (looking very lovely in crinolines and bustles) to give the necessary sex touch.

And Sound-In Review



THE REDEEMING SIN

PART TALKIE The jolly fraternity of Warners in their

comparing regarding to the delta shimed comparing regarding to the delta shimed comparing the state of the delta shimed comparing the delta shimed share no 'snignig food' on their hands here. There are no highlights to go in raptures over in 'The Receiving Sin,' unless perhaps it be the plaintive struggles of Georgie Stone to wrest laughs out of scanty material. The story is trite, the sub-titles and dialogue are meaningless and the acting and direction are approximately of 1010 vintage. And it doesn't help much when the picture switches back and forth from dialogue to spoken titles every ten minutes or so, thus making it difficult for the audience to catch its drift. So we must—listen to the dialogue or watch the players' lips move without producing any sound. Dolores Costello, attractions were considered to the dialogue or watch the players' lips move without producing any sound. Dolores Costello, attractions were considered to the dialogue or watch the players' lips move without producing any sound. Dolores Costello, attractions were considered to the dialogue of the



THE SIN SISTER

Charles Klein presents as his second picture for Fox a novel subject treated so interestingly as to be

very worth-while entertainment, in spite of the fact that nearly all the action takes place in a single set. It is a psychological study of the effect on a group of widely differing characters of incurrent together in a small hut, lost and cut off by the snow. A female evangelist, a militonaire, his circumstances, only Nury Core all steam of the contraction of the contrac



SPITE MARRIAGE

Milarious moments of Buster Keaton's nearest, slickest comedy make this one worth the time of anybody who seeks belly-laughs. Buster, as the mute adorer across the footlights of a beautiful Broadway star, gets into more trouble in winning, the lady's regard than any heart but one bursting with moments could survive. He wrecks her show when he will be the star soon to be star for the wrecks her show when he will be star. So persistently does he turn up when were the star goes that finally, when her sweetie turns her down, she marries Buster out of spite. Dorothy Schattain plays the part, a rare one in comedy in that it really gives her something to do, and she does it stunningly. One scene in which Buster brings her home drunk and tries to undress her is perhaps as funny as anything ever done on the screen. The laughs take a bad let-down in the middle of the picture, but things brighten up at the end again when Buster and Dorothy get smalled on a yucht in middle can. Even those who don't like Keaton should onjoy this one.



WEARY RIVER

The talkies are becoming to Richard Barthelmess. TALKIE Audible and articulate as he now is, he seems more human and appealing than he has lately. "Weary River" is the best of his recent pictures, even though the story is faintly absurd. Richard is an arch bootlegger, who is "framed a story is faintly absurd. Richard is an arch bootlegger, who is "framed a flower, and he develops enough musical talent to sing the theme song over the radio, three or four times. Betty Compson, his lonely sweetie, hears this with moist eyes, sensing the change that has come over her man. When he gets out, they decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to decide to follow the warden's advice and devote their lives to devote their liv



T'S been said that beauty lies in the eye of the beholder. And the same may be said of truth. At least, this is partly so. Things are what they are; and yet they are so many things that it requires a number of viewpoints really to describe them.

This is the idea that has prompted this magazine to publish, along with the reports and impressions of skilled sereen writers, the impressions and reactions of newcomers to Hollywood. People from other parts of the country, hometowners, neighbors of others-neighbors of yours.

There have been a number of these articles, all under the general title of "Your Neighbor Says." But in this one of them, in the account of Peter Pund, captain of the Georgia Tech football team, we believe we have one of the best, if not the one best, of them all.

Peter and his teammates played a football game against the University of Southern California in Pasadena on New Year's Day. But before and after this contest, which Georgia won, Hollywood took the boys right into its heart and its home and gave them the time of their-and Hollywood's-life.

If you're from Georgia, you'll be especially interested in Captain Pund's account of their experiences. But even if you're not, you'll get one of the frankest and breeziest opinions, and one of the most engaging, that's ever been made about this most fascinating city. You'll have as good a time as the Georgia Tech team did by reading what happened to them. -Editor's Note.

HEN I arrived at the Vista Del Arroya Hotel in Pasadena to keep my appointment with Peter Pund, he was nowhere to be found. After questioning a few members of the team. I found out that Peter had gone out with Harold Lloyd for a motor trip. One can hardly blame a college boy, in California on his first trip, for jumping at the chance to do a little plain and fancy driving with such a famous

Upon his return I found Pund to be a tall, well-built, typical gentleman of the South. He looks more like a movie star than a football player. Being captain of the "Ramblin' Wreck From Georgia Tech," he was entertained by the picture people in royal fashion. But let him tell you:

"I really don't know where to start-we've had so many wonderful things happen to us in such a short time.

"First, the whole team went down to a huge skatingrink to meet our movie mascot, and sponsor, Alice White She was making some scenes for a picture down there and we were scheduled to work in it. Boy, if you don't think we had fun! They put regular movie make-up on all the boys and we acted before the camera. Only thing we really missed was a chance to do the fade-out with Aliceand what a cute little sugar she is, too!

"HEN out to First National Studios. This was the first illusion to tumble. I had an idea that all the studios would be located on Hollywood Boulevard. This one isn't in Hollywood at all. It's out near a little town called Burbank and what an immense scale the places are built on. You know, we had always pictured the studios as consisting of one or two small buildings and a big vacant lot. In reality the buildings are built on square blocks of ground and at this one studio we counted twenty

'Of course, the reason of our mental picture of their size was the fact that we thought most of the scenes were

Says---

And His Georgia Tech Team Hollywood? Boy, Howdy!

shot outdoors. That's way off: First thing we ran into was an interior shot of a train wreck. Can you imagine them having buildings large enough for that? And huge scenery resembling Venice with water and everything? Why, they had one set there that represented a small town Main Street and it was so massive that one would almost believe

he could get lost on it.

"The boys on the team all voted that Dorothy Mackall had the most beautiful legs in Hollywood. We also voted Jack Mulhall the best all-around regular fellow. But here's something different: the girl we all voted the best looking was a little lady who is just a secretary to the president of the studio. It's awfully funny how they ever let her be on a movie lot and just do typewriting. She sure was a honey

HAIR ON HER CHEST

"THEY set us up to a big feed out there and it was at the luncheon table that one of our boys pulled the biggest faux pas of the whole trip. Tom Jones, a big tall boy from a small





We played in the movies; the only thing we missed was doing a fade-out with Alice White.

The boys on the team voted Dorothy Mackaill's legs the most beautiful in Hollywood.

Tom Jones told Loretta Young to eat more hamhock because it would put hair on her chest.

Most of the movie taxicabs haven't any engines.

Seeing Hollywood is like finding out that there ain't any Santy Claus.

This so-called beauty market of the world could use a few fresh, clear-eyed Georgia peaches. Georgia, was sitting right next to Loretta Young, a cute and dainty little actress. She had asked him how he liked the studios. He replied that they were all right but he couldn't see why they served chicken a la king so much. Then he proceeded to advise her: 'What you-all need out here is more hamhocks and sauerkraut and drink more butter-milk. It'll put hair on your chest.' I wasn't right close when he said that, but I understand that Miss Young almost fainted.

AUGUSTA.GA.

"We saw the place where the airplane hit the side of a building in 'Lilac Time.' It was actually filmed inside the studio and no fake about it. Most of the boys were surprised when they saw Jack Mulhall and Dorothy Mackaill making a taxicab scene, because we thought they were all made in honest-to-gosh cabs out in real

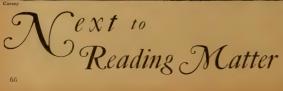
(Continued on page 114)











And properly, too, for this is an advertisement of how very charming Doris Dawson can look when she pleases to. Which would seem to be always, for we cannot imagine her looking

Laugh, Lon, Laugh!



By DOROTHY SPENSLEY

FTER all, it is a compliment.

Men have had statues erected to their memories. Men have had cigars and shaving soaps and toothpastes and suspenders and gaiters and Pullman cars and cocktails named for them.

But what man has been the divine afflatus of a joke? an international guffaw? What man has provoked to giggles and snickers everyone from slant-eyed Chinamen to schnitzel-eating Teutons?

Only Lon Chaney

"Don't step on it—it might be Lon Chaney!"

What man who has so given himself to characterization as to be grotesque, often repulsive, who has many times sacrificed his human appeal, can laugh when his contribu-

tions to art generate the most popular joke of the decade. Doesn't it hurt sometimes, Mr. Chaney, when you hear the crowd yelling at the old gag, "Don't step on it—it might be Lon Chaney."? Is the pain of bound limbs, tortured eyes, strained muscles worth it when over the radio you hear a song "Lon Chaney Will Get You if You Don't Watch Out!"—when you pick up a newspaper and see a giant spider or an iguana or a cockroach with your head attached, and beneath it screams the caption "Don't step on it—it might be Lon Chaney!"—or when you take a night off and go to the Orpheum, and Antrim and Vale or Stan Stanley or Lyle and Emerson come out to do their turns and the first thing you hear is "Don't step on it—it might be Lon Chaney!"

Don't you ever want to bow your head and stuff your ears and say, "Enough's enough"?

HOW IT BEGAN

DON'T you ever want to take a blackjack and whang over the head the tourist who stops his young son from stepping on the ant on your set with a "Don't step on that, son! It might be Lon Chaney!" and then looks brightly around for your grin?

Aw, let's not get sentimental. There are other times and brass rails for that.

"To tell you the truth, no," Lon Chaney answered, his face rutted with many scars for "East Is East," in full possession, however, of all his limbs for this opus.

"I had to get used to it, at first, of course. But after I heard it a few times, I began to think to myself, 'Here's publicity that no man can buy. Word-of-mouth stuff is invaluable. I could pay for pages and pages of magazine and newspaper advertisements and not get the attention that this little joke is creating."

"Mickey Neilan is responsible. It happened about four years ago at a dinner party. A spider walked across the table and the hostess was about to swat it.

"'Don't do that!' Mickey yelled.

"The hostess was taken aback. 'Why not?' she asked, haughtily, I suppose.

"'It might be Lon Chaney!"

"Well, sir, it brought down the house, Mickey told me. The next morning, bright and early, he came over on the set. 'Beezers, Lon! I pulled a good one for you.' And then he told me.

ALL OVER THE WORLD

"FIRST it became a gag in Hollywood. I couldn't go any place but what I'd hear that joke. Then the papers and magazines in the United States picked it up. We got clippings from every section of the country. About two years ago the foreign countries picked it up. My scrap book shows clippings from the Berliner Tageblatt, from papers in Japan, Java, from Bucharest, Roumania—that doesn't begin to list them all.

"Then the vaudeville acts began to pick it up. Norwood and Hall used it; and Stan Stanley, Antrim and Vale. I never will forget one time when Lyle and Emerson were playing Los Angeles and my wife and I went down to the Monday night performance. First one of the supers

(Continued on page 113



Autrey Photos

BY MARIE CONTI

Y shopping with Mary Duncan was wholly accidental. We were lunching at the Biltmore. I was trying to persuade her that her love-life might be of interest; she was subtly trying to prove to me that men should never interfere with the career of an actress. Suddenly her eyes clouded-she clutched her stomach, her sidein real agony

"Marie, I'm sick. I'm terribly sick Please help me!" I took her to a doctor. What else is

"Appendicitis." His wor

"Appendicitis." His words were concise but emphatic. "You must get to the hospital at once. No! There will not be time for you to go home. Buy what you need and get to Pasadena."

The attack passed-we set out to get what a motion picture actress feels she must have to become an attractive patient.

A negligée shop was our first destination. Now, there's no use pretending that what Mary Duncan purchased would be required by every woman who has an operation. She's usually shrewd, this stage-movie woman. But not on this day. "Tomorrow I may be dead.

So why worry about tomorrow? I'm going to buy what I want and forget about all tomorrows.' I wondered if this were the psychology of all to-be-bedridden women?

Negligées, four of them. One of printed silk with marabou trimmings; one of satin with lace; one of chiffon velvet; one, hand-painted. The latest things in bedroom apparel, the exclusive shop we patronized told us. I include them all, for, although Mary paid atrocious prices, there is not one which cannot be copied for around twenty dollars. The chiffon velvet (picture 3) is eleven dollars a yard and since it is fifty-four inches wide, two yards will do it quite She looks like a dollies girl, does Mary Duncan, in the topmost picture, with the topy sher friends gave her as soon as she was able to sit up. Above is Mary in her negligée of printed silk, with marabou trimming. At the left she holds out for admiration the gay Paisley shawl, one of her recompenses for illness

FOR A FIFTH THE PRICE

OTICE the tailored lines coupled with large sleeves, please. Any woman could imitate them. And the satin—five dollars a yard. Three yards, fifteen dollars. Marabou to suit your tastes and your pocketbook. The entire garment not over twenty-two dollars. Mary paid more than a hundred. (Picture 1) The satin and lace—depends entirely upon the quality of lace and of trimming. Mary's is real lace,

but what average person could tell the difference if it were imitation? And the hand-painted one. Well, if you don't paint, this does cause complications. But, after all, we don't all expect to die and any one of these four would be suitable to me. And

any one would be the latest

I had to laugh more than once while we were on this expedition. Mary was so naive about it. It was to be her first hospital experience. "I'm going to have an operation right away. I haven't even time to go home. I want to look attractive. If I do pull through, I must look attractive. tive. I have always said every woman should look her best when she is bedridden. It brings her so much adoration. If I ever had a baby—" Not a bad suggestion that, for all women. I have seen so many, who could really afford to



look pretty, drab themselves in the dressed patient going to hold the interest of a lively husband, no matter how well-meaning

THREE FOR THIRTY

JIGHTGOWNS. Six of them She shows only one in these pictures. But they were all on the same order. Georgette or silk crepe

with dainty lace trimmings. Although she paid as high as thirty dollars for one, I figured with careful cutting and careful selection I could make three as attractive for thirty dollars. A good pattern would cost sixty cents. And why shouldn't I look as pretty as Mary Duncan if I went to the hospital for an operation, a baby or something? In fact, I made up my mind that I'd go home and get three nighties ready and at least two negligées and put them in a drawer so I would be ready. You never can tell—as proved by our interrupted luncheon engagement.

Oh, yes, there were slippers to match each change of negligée-slippers which averaged five dollars. But one five-dollar pair in black would have done for me with each bedroom costume. Black is always good because it goes so well with any color.

Of course, our trip to the drug store was a riot-and yet it, also, taught me something. No wonder these motion picture actresses are popular with men and with women. They wouldn't any more go to the hospital without make-up than they would appear before the camera without it, While, when I had my operation-but, after all, is there any reason for a woman's looking peaked when there are so many artificial restoratives for that drawn, tired appearance? Lipstick, rouge, two kinds of cold cream, mascaro, dusting powder and face powder, pine-needle bath salts, full manicure equipment-there wasn't a thing which she left unpurchased. She had charged the negligées and nighties—but she had no charge account downtown for cosmetics. They cost her nine dollars and fifty-four cents, exclusive of perfumes. And those—well, I never knew before that you could buy rare scents in such small bottles. Three different kinds, "I think a different odor each day will cheer me as well as intrigue those who come to see me," she stated.

WASN'T MARY RIGHT?

AS we started for that far-away hospital in Pasadena, I couldn't help laughing at our effervescent, supposed-to-be-terribly-

ill Mary. And yet, I had learned something, too. After all, didn't a woman owe it to herself to look her best under adverse conditions? Wasn't her psychology right? If she had decided to wear hospital garb and let her appearance go, perhaps she would have drawn to her more maudlin go, pethals she would have been as sweet to her ears as the repeated exclamations, "My, Mary, how ht you are as the repeated exclamations, "My, Mary, how ht you are full in bed, Mary?" And wasn't there an invalid's psychology back of it all, worth noting! If she took pains to prepare herself to look well and beautiful, wouldn't she really feel well the quicker? Is there anything which

To SPAIN

The Actual Diary Of My Five Years Ago

Kappa Sigma, at Missouri. We were all invited to two parties in Springfield. Cleaned up at Y. M. and left for Memphis at twelve o'clock Thursday night.

Arrived in Memphis Friday afternoon. Went to roof

Artived in Mempins Finday afternoon. Went to root garden Friday night. But no girls would dance with us. (They had to know you all their life.)
Artived Norfolk early Wednesday morning. Dean and I crossed bay in tug boat and went first to the P. O. where I soon learned that I was "Unde Bud" instead of Bud. Also received letter from Mother, Father, Anna Belle and Mr. Alferman.

WHEN we got back to our pier, we found W out that they had been looking every-where for us. Had just about decided to send two other boys in our place.

We met our companions, fifteen from-(censored). They all wore sport shoes and golf socks. Carried golf bags and books on

The Care of Animals. While taking a look in the bunk house, we

heard some boy from (censored) say, with a ilar to a girl's,
'My,
boys, this

are thirty already.' Went to

bed early

slept on the deck. Next day Thursday it took all day to load We finished loading at midnight and by three o'clock we were fin-

ished feeding.



Buddy's wardrobe when he went ashore in Spain was not quite so faultless as it now is

the tug was hitched on to the Lancastria,

and we were on our way up the bay.

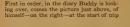
The boat when at dock is washed out every day, but with a load of cattle it is very hard to keep it clean. The sleeping rooms were full of dirt and cockroaches.

The ship crew were, as a whole, very friendly to us. They knew we were green and so they were always playing jokes on us

One night they announced that we would pass a mail boat, so if anyone cared to send letters they must get them prepared. Within



The official regalia Buddy wore while aboard ship as a mule nurse



THE chance for me to take the trip had been open for a couple of months, but did not find out definitely until I saw Dean Boggs in K. C. Saturday, June 10. We hired a car to get to Witchita on account of flood.

Stayed all night at Eddie Lewis' home. Went to stockyards next morning and found that mules had already been shipped to Springfield on

account of flood

Left Springfield that afternoon. Elva Boggs and Mrs.— (censored by Famous Players Lasky!) kissed us goodby. When we arrived in Spring-field late Wednesday night, we met Shimmy Shelpman. He took us to a hotel. We got to stockvards where we met Rowland Thompson, Phi Kappa Psi, at Lawrence; Ted Johnstone, Kappa Sigma, at Missouri, and John Miller,



If for nothing else, Buddy is distinguished as an American who rode third-class or the Continent

and BACK

Career As A Mule Nurse

By CHARLES ROGERS



torial edge on Buddy when

the next two hours everyone was busy writing letters. Many of the boys wrote four or five letters -which never were mailed until we reached Barcelona.

They were always announcing storms and telling us the boat was filling up with water.

Friday, June 22.

Each boy was given a bunch of mules to take care of. The ship crew was all hard-boiled. I got forty mules in the lower end of the boat. All three meals were

The steward issued covers, mattresses, etc.

Saturday, June 23.

Up at six bells. Fed all

forty with hay. Had pretty good breakfast. Watered mules, then ate dinner; soup, pork chops, spuds, bread, jelly and tea. Two mules died during the day, leaving eight hundred and nine. Went to bed at eight o'clock. A big storm was in sight and by ten o'clock it was raining and rolling so much we had to go into the hatches for safety.

Sunday, June 24.

Arose at usual time. Started giving mules oats. Had to carry one hundred and twenty-five-lb. sacks from 1st hatch back to 5th hatch. It seemed rather funny, but not a boy dressed up for Sunday school. My blanket was stolen, but the steward gave me another. My back and arms were as sore as a boil, as I hadn't been wearing any shirt. I was very discouraged, as the chief cook told me it would take more than twenty days to make Barcelona.

THE SEA WATERS THE MULES

MONDAY, June 25. During the first few days the high waves had washed into the mule portholes and by Monday the stalls

were so full that Dean and I had to take shoes and stockings off and carry out the manure and water in buckets and

Another storm Monday night and we had to leave the top deck for our hatches. Tuesday, June 26.

Regular work. Abe Farrar, assistant foreman and cousin of Geraldine Farrar, great opera singer, gave us all a piece of watermelon. Threw one dead mule into the sea.



Not the newest model in the world. But it got them home to Kansas from New York



not entirely conceal Buddy's

Such a mob around food pans during meal time that we changed from "hand out" to cafeteria style. Cloudy all

day. Wednesday, June 27. My first unlucky day. 1. quently it took me three

hours to water mules. 2. My eating utensils were stolentherefore I got nothing but soup. 3. Washed out three shirts and two of them were stolen during the night.

Thursday, June 28. Organized quartet. Sing about an hour every eve-

The K's Missouri, Illinois and Kentucky bunch organized against the Yale bunch, as every day they would get the largest part of the food. We appointed "Snake Brains," the rounder of the bunch, to always

Sleeping accommodations for the boys

were hardly beds of roses

get at the head then put all of our bunch in front of him. Well, we got sleep so I visited the engine room. Drank a cup of coffee.





When there wasn't enough fresh air on deck, the boys climbed into a ventilator



Eddie Leonard Brings to the Talkies His Genius as a Minstrel

Brilliant Women with brilliant Hands

... keep them always exquisite with this flattering Cutex Liquid Polish

BILLIE BURKE at a Palm Beach fancy dress ball or at her stately country house, is just the golden-haired merry young wife of Florenz Ziegfeld. "I love the stage," says Billie Burke, "but I also love gardens, woods, tramps - dogs! What they do to one's hands!

"I find the new Cutex Liquid Polish protects the nails from stains and dirt and gives them such a flattering sparkle. In fact, I adore all the Cutex preparations—the Cuticle Cream and the Remover.



simple things to keep her finger nails shapely and shining: First-Cuticle Remover to remove dead cuticle, whiten tips and shape the cuticle.

Second-the Polish Remover, followed by the flattering Cutex Liquid Polish. Cream or Oil to soften cuticle.



PAVLOWA takes the most exquisite care of her graceful hands. "Cutex Liquid Polish helps give my hands sparkle and vivacity," Pavlowa herand vivacity," Pavlowa her-self says. "I always use it to 'make-up' my hands, to keep each finger nail shining.

All the Cutex preparations are needed, however, to make the hand ready for this brilliant finish. Cuticle Remover and Cream to keep the ovals smooth and rounded and the under nail tips immaculately clean.



HELEN DRYDEN, smart and successful New Yorkillustrator,

whose interesting photograph

in and day out with pencils, oils, and crayons. "Before I

used the new Cutex Liquid Polish," explained Miss Dry-

a thorough washing and they come out smart and shining.

The Polish protects against stains and it stays on no mat-

ter how much I wash and scrub my hands."

flyer shown at the left. asked if caring for her own plane wasn't hard on her hands, said—"I put Cutex Nail White under my nails to keep out the grease. I use Cutex Cuticle Remover to shape the cuticle and the Cuticle Oil to feed it, and I'm quite devoted to the new Liquid Polish."



CLARE SHERIDAN-sculptor, diarist, and society womanshown in the photograph at the right in the native cos-

tume of Algiers. "My nails become fearfully stained and grubby," says Miss Sheridan, "but the new me. It protects the nails from stain and dirt and the smart It certainly is a boon to busy hands.'



Special Introductory Offer-12¢



Northam Warren, Dept. 9M-5 114 West 17th Street, New York



ANITA Loos, delightful young author of "Gentlemen Prefer Blondes," says: "The new Cutex Liquid Polish flatters the hands and I love flattery. A Cutex Manicure Set goes with me on all my trips."

Ask to see the delightful new Cutex Liquid Polish that smart women everywhere are finding so indispensable.

Cutex Preparations 35¢ each Polish and Remover together 50¢. Northam Warren, New York, London, Paris.



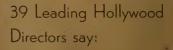
The 1929 WAMPAS BABY STARS, too, all use UX TOILET SOAP for smooth skin



LORETTA YOUNG, charming First National star, says: "Smooth as a rosepetal. That is the way my skin feels after using Lux Toilet Soap. It is just like the finest French soaps!"



Fascinating Helen Foster, of Mrs. Wallace Reid Productions, has charming skin. She says: "I always use Lux Toilet Soap. It gives my skin the lovely smoothness known as 'studio skin.'"

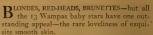


"Lovely Smooth Skin is Girl's Greatest Asset"





CARYL LINCOLN, beloved screen star with Fox Films, is enthusiastic about Lux Toilet Soap. She uses it both in her own lovely bathroom and in her dressing room on location. She says: "I wouldn't be without delightful Lux Toilet Soap. It keeps my skin as smooth as the finest French soaps used to the soaps used to the says with the says wi



These thirteen charming girls have given their skin the same care that all of the 1928 Wampas Baby Stars have given theirs. They use Lux Toilet Soap both at home and in their studio dressing rooms.

Even the searching glare of the huge incandescent close-up lights reveals not a single defect in their lovely skin.

Of the 451 important actresses in Hollywood, including all stars, 442 depend on Lux Toilet Soap to keep their skin exquisitely smooth. And all the great Hollywood film studios have made it the official soap in their dressing rooms. Remember: 9 out of 10 screen stars use this

white, daintily fragrant soap.

You will be charmed with it, too! Order

You will be charmed with it, too! Order several cakes—today.





ETHLYNE CLAIR is a charming screen star who is famous for her beauty. She says: "I never have to worry about a smooth, velvety skin — 'studio skin'— now that Luse Lux Toilet Scap." JOSEPHINE DUNN, lovely Metro - Goldwyn - Mayer star, has the exquisite skin of the perfect blonde. She says: "A soft, smooth skin is a star's most prized possession. I use Lux Toilet Soap to keep my skin perfectly smooth and soft."



When you see Donts Dawson, First National's delightful star, in a close-up, notice how

When you see DORIS DAWSON, First National's delightful star, in a close-up, notice how fine and smooth Lux Toilet Soap keeps her skin. She says: "It leaves my skin so wonderfully smooth."



Antha Page, famous young Metro-Goldwyn-Mayer star, says. "I always use Lux Toilet Soap. It keeps my skin so wonderfully smooth."



SALLY BLANE, R. K. O.'s lovely star, has such appealingly beautiful skin and gives it such intelligent care. She says: "Lux Toilet Soap is wonderful for the beautifully smooth skin that is so important to a screen star."



JEAN ARTHUR, Paramount's charming star, says: "Lux Toilet Soap is indispensable to me. It keeps my skin so wonderfully fine and smooth."

Nine out of Ten Screen Stars Use UX Toilet Soap

DORIS HILL, attractive Paramount star, guards her skin carefully. She says: "Lux Toilet Soap keeps my skin so beautifully smooth that I cannot see any difference between this delightful soap and the finest French soaps."



BETTY BOYO, beautiful young star with Educational Films, says: "Lux Toilet Soap is a joy! My skin is so smooth after using it!"





HELEN TWELVETREES, lovely Fox star, says: "Lux Toilet Soap is exactly like those lovely soaps one finds in Paris. I love it!"

Luxury Such as You Have Found Only in French Soaps at 50¢ and \$1.00 the cake . . . now



To Fredric March belongs the unique distinction of being one who made John Barrymore laugh at himself. Which proves that he has himself. Which proves that he has not only something of the Barry-more profile, but a bit of the Barrymore quality of ability

THEN Fredric March was six years old, he received the worst spanking of his

It was like this. He was playing in the front yard with his sister when an old "Look!" whispered Freddie. "He looks like Santa Claus. Look! He walks like this!"

Whereupon the boy stuck out his tummy, Richee bent his small shoulders, grasped imaginary whiskers and doddered down the street after the old gentleman in caricature of his hesitating and ponderous walk—to the great delight of all the passers-by. Freddie's sister watched him with horror. Finally, when he would not listen to her admonitions, "Stop that, Freddie, this moment!" she ran into the house and called her mother to see.

By this time Freddie had acquired quite an audienceat the expense of the still unaware old gentleman-and Freddie's mother, in flustered embarrassment, seized her son, bore him indoors, administered punishment appropriate to his years and size, and then gave him a long and earnest lecture about the respect little boys owed their elders, even when they were old men who looked like Santa Claus-and all those things.

NOW THEY PAY HIM FOR IT

WHICH only goes to show how misguided the best meaning parents can sometimes be. For this winter, that very knack of Freddie's for caricature-which persisted through the years, despite parental efforts to quash it while he was young-won him a long-term con-

current picture, "The Wild Party And that happened this

way:
"The Royal Family," a play which purports to be a picture of life in the bosom of the Barrymore family, opened at a theater in Los Angeles, last fall, with Fredric March playing the

part of John Barrymore.
Hollywood, which knows John,
went, en masse, to see the play. And it chuckled with unanimous appreciation of the chap who, though he is twenty years younger than John and several shades darker in complexion than the famous actorand a size or two smaller-managed, without benefit of trick make-up, not only to walk, talk and act like the Barrymore scion, but even to look amazingly like

It was delicious mimicry. The scowl, the gesture of the hand to the mustache, the swagger, the lithe grace of move-ment. And there was more than that. There was the essence, somehow, of the man who, with the consciousness of generations of recognized artists behind him and the consciousness of his own position in the world of the theater today, dares to follow his impulses, dares to do just as he pleases-because he knows that nothing can really

LAURELS FROM JOHN

PRODUCERS were quick to see the pictorial value of a young man who can express as much with a gesture as Fredric March. They were quick, moreover, to see the reduct March. They were quick, indexor, to see that additional value, in talking pictures, of his years of stage training. So, long before the play had finished its run, Fredric had signed a five-year contract.

(Continued on page 108)

New facts about

CLEANING TEETH

DO YOU KNOW

that there are thousands of tiny crevices in healthy, normal teeth and gums?

that no toothbrush can get down into these microscopic places?

that food particles and mucin deposits lodge in these crevices and may start decay?

that the real test of a toothpaste is its ability to cleanse these crevices?

REMARKABLE scientific discovery has recently brought to light some new facts about cleaning the teeth.

A scientist carefully measured the power of toothpastes to penetrate the tiny crevices

in teeth and gums where food particles lodge and where decay begins.

He found that some dentifrices merely scrub the outer surface of the teeth. Others go partly down into the larger crevices. Then he discovered that Colgate's has a higher penetrating power than any of the leading dentifrices on the market today.

This is the secret of Colgate's remarkable ability to clean-it gets down deep into the hard-to-clean places where the toothbrush cannot reach.

How Colgate's Cleans Where The Toothbrush Cannot Reach









Colgate's superior penetrating power is due to the fact that it contains the world's greatest cleansing agent. When brushed, this cleansing agent bursts into a sparkling, snow-white foam that sweeps over teeth and gums. This foam possesses a remarkable property (low "surface-tension") which enables it to go deep down into the tiny tooth crevices where decay starts. There, it dislodges clinging food particles and mucin, washing away these impurities in a detergent wave.

In this foam is carried a fine chalk-powder-a polishing material used by dentists-which polishes the enamel safely, brilliantly. Thus Colgate's cleans and beautifies; purifies and refreshes the entire mouth restoring natural loveliness of teeth and gums.

and only 25¢

The famous 25c tube of Colgate's contains more toothpaste than any other leading brand priced at a quarter. This is because Colgate's is the largest selling dentifrice in the world.

Try Colgate's one week FREE

COLGATE, Dept. B. 2511, 595 Fifth Avenue, New York, N. Y. Please send a free trial tube of Colgate's Ribbon Dental Cream, with book let "How to Keep Teeth and Mouth Healthy."



After Four: Mrs. de Mille

Clara Beranger Holds That Love To A Woman Is A Thing Apart

As Told To DOROTHY DONNELL N this adventure of living, everyone is trying to get

Feminism is not new. Women have long since proved that they can run a house, raise children and manage careers at

as much happiness as possible. Most people, I am afraid, do not get any too much. I am thankful to say that I am getting a lot. That is because I have as full a

Most married women have energies and talents that find no outlet in the home. Most business women feel that something is missing in their lives. If they are honest, they will admit that it is a husband and a family. My own life is balanced. I have a domestic life and a business life, and I manage to keep the two as separate as a man does. have built a studio across the garden from my home and there, from nine to four, I am Clara Beranger, writer, safely beyond earshot of the domestic crises which would distract me if I tried to work in my own house. If the butcher doesn't deliver the meat for dinner, my work does not suffer. After four o'clock I am Mrs. William de Mille.

Freud to the contrary, most women's restlessness has nothing to do with sex. There are other kinds of repressed desires. The repressed desire to paint or sing or act or write or run a business is, however, often diverted into unhealthy channels. Women are forced into club life or bridge parties for self-expression. Or perhaps they experiment with love affairs with men

who would not interest them at all if they had a normal outlet for those forces which urge them to which she is best fitted.

all three things still seems to be something of a curiosity. We are in a transition period. Our daughters will inherit the fruits of our pioneering. I believe that the urge that a young girl often misinter-prets as love and that might drive her into an unwise marriage, may be directed into some creative form of selfexpression, such as writing or designing her own gowns or acting in the community theater. Most professions and

businesses are open to women nowadays. A wise mother will help her daughter, as well as her son, find the work for

the same time, and yet a woman who has successfully done

Modern conveniences have freed women from much of the drudgery of housekeeping. I think, in some ways, it is a pity. We are becoming standardized. Men, freed of the traditional responsibility of being the sole breadwinners, are developing the feminine traits of tenderness and intuition. Women, freed of the traditional necessity of winning some man to look after them, are becoming more masculinely honest and straightforward. Yet these changes in the sexes make for better understanding between husband and wife.

There are still many adjustments to be made. A husband may be proud of his successful

Above, at the left, is Clara Beranger before the house where she does her writing; and on the right, William de Mille before his own dwelling. In the center, the two of them in the twilight and together





MAX FACTOR Creator of Make-Up for Hollywood's Famou Motion Picture Stars

Read What These and Other Leading Stars Say:

Joan Crawford Renee Adoree Lina Basquette Phyllis Haver Dorothy Mackaill Mae Murray

Mae Murray Sally Eders Elimor Fair Julia Faye Dorothy Gulliver Anita Page Mary Philbin Sally Phipps

Sally Phyps Vera Reynolds Irene Rich Liela Hyams Margaret Livingse Jeanette Loff Louse Lorrane Ann Penningto Alma Reubens Raquel Torres Alberta Maught Lupe Velez Claire Windson Loretta Young Myrna Loy Josephine Dunn Margo Bellamy Marnon Davies Sue Carol SILENT for years, reserving his discoveries and his make-up secrets for the exclusive use of the professions of the stage and screen, Max Factor now speaks.

In his book just published "The New Art of Make-Up", Max Factor reveals the secrets of beauty and make-up which every woman will prize. Hints, suggestions, information, advice and instructions which will mean everything to you in improving your beauty, and enhancing the charm of your personality.

There is a vast difference in

the haphazard use of cosmetics as practiced by women in every-day life, and the scientific and artistic use of make-up as practiced by the stars of the screen and other beautiful women of Hollywood who have become acquainted with the knowledge given by Max Fator.

The charm and fascination of beauty lies in its naturalness, its unartificiality. There is more beauty in a puff of powder and a pat of rouge than the average woman thinks. And it has been Max Factor's life work to develop make-up to the art which is now in Hollywood. The days of the painted, loud, off-color

You'll Discover-

—Why all Blondes should not use same color harmony in make.

—Why all Brunettes should not use same color harmony in make.

—Why Titian Types may ruin beauty with "off-color" make.

—How to make up a dry skin. —How to make up an only i

The difference between theatrical and street make-up.

The current of successful everyday make-up.

Answers to twelve make-up trablems

Answers to twelve make up problems.

How new beauty effects are created in the beauty laboratory for the screen stars.

MAX FACTOR'S SOCIETY MAKE-UD
HOLLYWOOD

Read How the Blazing Motion Picture Lights Caused a Discovery Which Means Greater Beauty for Every Woman. How Max Factor's Discovery. Commette Color Harmony... Commetic Color Harmony... Hollywood. Learn the Method of Make-Up Practiced by Screen Stars and Proved Best by Screen Tests. How You May Double Your Beauty With An Individualized Color Harmony In Your Everyday Make-Up. This Fascinating, Informative Book Max Factor Now Offers to Send to You Free, With Your Own Complexion Analysis

and Make-Up Color Harmony Chart. Mail Coupon Below Now. and spotty make-up are gone forever. Make-Up now is natural, almost indetectable, yet giving to woman's natural charm the artist's firesse of color and of contour. Make-Up for street wear, for day and evening wear, as created and applied according to the tested methods of Max Factor, will actually double your beauty and actually double the allure of your personality.

What a prize this book is for you! What wonderful secrets it holds which you yourself may use to bring out your beauty, your charm and your

personality. Think how wonderful to have the advice and suggestions of the very man who has personally been the beauty advisor of screen stars for years.

Send for this amazing book, "The New Art of Make Up" — NOW. Learn these secrets. Secure your individual complexion analysis and your own color harmony make-up chart from Max Factor. Learn what wonderful beauty is in store for you. Fill in coupon carefully and mail today to Max Factor, Hollywood, for the most sensational free offer ever made.

MAIL FOR YOUR CO Mr. Max Factor: Max Factor Studios, H Dear Sir: Send me a complimentary copy Make-Up" and personal complexion analys	ollywood, C	alif. 2-5-10 o-page book, "The	New Art o
age and handling.	COMPLEXIO	N. COLOR OF TYES	LIFS
Name	Light		Moist
1 turne	Fair	COLOR OF LASHES	
	Medium		SKIN
Address	Ruddy	COLOR OF HAIR	
	Dark		Dry
City	Sallow		Age
011)	Olive	spaces with c	heck mark



And close on Clara's heelscame Buddy Rogers TOOTS LEE-

Whoopie. Glad to hear from you. King Vidor







The fans are always Page(ing) Anita too

ABOUT PICTURES AND THE PEOPLE IN THEM

The Answer Man will tell any one who wants to know anything, everything there is to know, in his more than eighten a years of fighting question marks, there is near been one be couldn't uncuri. Answers to any questions will be printed in MOTION PICTURE, if apace permits. If it doesn't, he fireply by genomal letter directly. When you write in yourself. The Answer Man, Motion Picture, Paramount Building, 1501 Broadway, New York City.



From the very beginning we knew this redhead was headed for first place this month It's Clara Bou

No. Western Ave., Los Angeles, Cal. Most of the players have secretaries; if they an have time to play in pictures. Mary Astor and Robert Armstrong are playing in "The Lady from Hell."

HELEN BARRETT—Hope this settles the argument, and don't be backward in writing me. Helene Costello is the elder. Richard Dix is not engaged to Marceline Day. Alice White is nineteen. Write her at



These two young players also helped make a heavy load for the mailman. They are Janet Gaynor and Nils Asther, fourth and fifth in the running

First National Studios, Burbank, Cal. Billie Dove is married to Irvin Willat. Molly O'Day is younger than her sister.
Sally O'Neil. Their real name is Noonan.

Let's hear from you again.

LOUIS CORBITT—Tom Tyler was born in Fort Henry, N. Y., twenty-six years ago, He is six feet one, and has light brown hair and blue eyes. Not married. He is playing in 'Idaho Red.' Send your note to the RKO Studios, 756 Gower St., Hollywood, Cal. You may send me a self-addressed envelope for the list of photos I can supply you with.

CHRISTINE—Don't blame the poor typewriter for your errors. I do believe it's you. You may write William Powell and Studies, and the transcent transcent the transcent transcen

MADLYN—Mary Brian was born in Corsicana, Texas, Feb. 17, 1908. She is five feet two, weighs 105 pounds, has dark brown hair and dark blue eyes. Her latest picture is "The Man I Love." Richard Arlen plays opposite. Richard Talmadge is free-lancing. His real name is Metzetti. Haven't a photo of him in stock.

GARRY S.—You may write Emil Jannings at the Paramount Studios, 5451 Marathon St., Hollywood, Cal. Also George Bancroft and Wallace Beery. Eva Von Berne has returned to Europe. Charlie Chase at the Hal Roach Studios. Cul-ver City, Cal. Mary Duncan, Helen The Call Control of the Call Control of the Call Western Arc, Los Angeles, Los Angeles, 1401 No. Western Arc, Los Angeles,

A BILL HAINES ADMIRER—You bet, Bill is as good looking off the screen as on. He is playing in "The Gob," Metro-Goldwyn Studios, Culver City, Cal. Esther Ralston, Paramount Studios, 5451 Marathon St., Höllywood, Cal.

DORIS—Nils Asther was born in Malmo, Sweden, Jan. 17, 1902. He is six one, weighs 170, has dark hair and eyes, and the state of the Metro-Goldwyn-Mayer Studios, Culver City, Cal. Ronald Colman hails from Richmond, Surrey, England. He was (Continued on page 17)



MAX—Yes, I like your stationery and find your letter rather interesting. Gary Cooper is playing in "Here Comes the Bandwagon," Paramount Studios, 5451 Marathon St., Hollywood, Cal. I can supply you with photos of Walter Byron and William Powell.

MARGOT OF HOLLYWOOD-Did you reach your destination? Betty Bronson is reach your destination? Betty Bronson is playing in 'One Stolen Night,' Warner Brothers Studios, 5842 Sunset Blvd., Hollywood, Cal. Leslie Fenton in 'Broad-way,' Universal Studios, Universal City, way, Universal Studios, Universal City, Cal. Haven't a photo of Franklin Pangborn; however, you may write him at the Pathe Studios, Culver City, Cal.

PEGGY—Watcha doin' keeping a scrap book? Ramon Novarro was born Feb. 6, 1899. May McAvoy, Sept. 6, 1901. Dois Kenyon, Sept. 5, 1897. Marceline Day is Louise Brook, twenty-four. Mary Astor, May 3, 1906. Billie Dove, May 14, 1903. Clara Bow, July 29, 1909. Phyllis Haver, Jan. 6, 1899. David Lee, three and a half. William Boyd, June 5, 1898. Clara Bow is very much alive. Her latest picture is "The Wild Patry."

J. B.—John Mack Brown, who played opposite Joan Crawford in "Our Dancing Daughters," was born in Dotham, Ala., twenty-five years ago. He is six feet tall, weighs 165 pounds, and has black hair and brown eyes. Write him at the Metro-Goldwayn-Mayer Studios, and the Metro-Goldwayn-Mayer Studios, Mask was an unknown prisoner of the Bastille, supposed to have been imprisoned on Sept. 18, 1698, and it is almost certain that he died on Nov. 19, 1708, Fred Thomson died Christmas play you with his photos, one alone and one with his horse, Silver King. These are sold for twenty-five cents each.

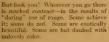
BETSY ROSS—Any relation to the flag maker? Barry Norton is playing in "The Command to Love." His fan mail is received at the Fox Studios, 1401

daring

so says FASHION of correct ROUGE USE

all the more reason, then, for Princess Pat's subtly flattering cheek color . .

Fifth Avenue now calls timid, sparing use of rouge, "quaint." But Fifth Avenue is merely an echo. Women everywhere have long expressed their preference for vi-brant cheek color. The urge within them for vivid, sparkling beauty will not be denied. Actually women today want more than natural beauty.



No Old-Fashioned "Painty Rouge" Will Do.

You simply cannot find the essential glow, the intense, vivid beauty of the new fashion in the heavily pigmented, dense rouges. They were made for sparing use. If you employ such rouges to achieve high color, the effect is unsatisfactory. It is crude-not daring. It gives merely an "unbecoming" spot of color, lacking artistry and beauty No amount of skill can overcome this

Thus has Fifth Avenue abandoned oldfashioned rouge-selecting Princess Pat rouge to achieve daring color that woman the delicious thrill of self-expression and wondrous new beauty.

Princess Pat Rouge Color Seems to "Come From Within"

Actually, Princess Pat created and established this "daring" use of rouge .

PRINCESS PA

PRINCESS PAT, LTD., CHICAGO, U.S.A

Princess Pat Lip Rouge a new semation—nothing less. For it does what no other lip rouge has eve done. Princess Pat Lip Rouge colors that inside most surface of lips as well as outside. You'd lose this new beauty. Keeps lips roft and feel chap and dryness. Permanent, Dainty enameted motal box.

which now is fashion's dictum enervwhere. Princess Pat anticipated-knew that brilliancy of costuming would make old-fashioned rouge insipid or brazen. Women would not want to "paint" their cheeks in the new era of frank expression of their charms. So an entirely new kind of rouge was perfected . rouge giving color that has all the marvelous glow of life and youthful dash which Fashion has decreed.

New color creations were used, blended by experts in color research. A way was found to make Princess Pat rouge change and blend upon the skin itself. No matter how much color is desired, Princess Pat rouge remains daringly beautiful. It seems to "come from within the skin.

It blends away to imperceptibility

without edges-merges automatically with your own skin tone. The veriest novice achieves the most daringly fashionable effect without trouble

The Utmost Advantage in Use of Various Shades

With old-fashioned rouge, only one shade would match your skin. Color harmony with costume or mood was impossible or at least only accidental. What a limitation!

Using Princess Pat-of which all shades match every skin-you can possess any or all of the six Princess Pat shades and use them at discretion to give absolute harmony of cheek color at all times. No woman living can help wanting rouge with all these advantages - one that gives more than natural beauty. Your favorite shop can show all six shades.



Dorothy Mackaill, famous screen beauty, knows how to look like a million dollars. "Just a touch of Princess Pat rouge," says Dorothy,

Get This Week End Set-



PRINCESS PAT, Ltd. 199 S. Wells St., Dept. No. A-515 Chicago, osed find 25c for which send me the Princess Pat End Set.

City and State....



Too-Wise YOUNG

MAN

Barry Norton Goes In For Slave - Bracelets And Books

By DOROTHY LUBOU

Carroll who produced the Grand Street Follies on a few dollars, some old scenery and a lot of talent and made it one of the hits of the theatrical season. His friends, too, were the attractive divorceés and ultramodern débutantes of the more conventional Park Avenue

HE ALONE STAYED ON

WITH a club of boys, Barry had come from Buenos Aires incidentally to see the Dempsey-Firpo fight, but princi-pally to see New York. The magnificent sky-line as he entered the harbor impressed him. As a child he had been to Paris, London, all through Europe, but New York was a thrill. So, because Barry will always do as he pleases, he stayed behind while his less adventurous club-fellows took the boat home after they had taken in the Aquarium, the Museums and Wall Street. Alone in a big city, no mother to guide him,

seventeen years old, with the face of an angel and a generous allowance, he had a marvelous time. He light-heartedly refused several rôles on the stage, for an illness on the way to America had left him

for a while with not too excellent memory.

Were it not for my work," he said, "I would not live in Hollywood. I like cosmopolitan cities. Here everything is pictures. I like to be with people who are doing things—not great things that will live on perhaps, but a bit out of the usual."

"Why is it you don't mix with the film colony?" I wanted to know. "You must be showered with invitations from the baby stars. You are never among those microphoning at a premiere. You are not one of the Montphoning at a property of the state of the st

hotel. Fox plans to star him this year. And he is only twenty-three.
For Barry Norton it will always be like this.

Fate might, in a prankish mood, force him to wash dishes in a cheap lunch room so that the pangs of hunger might be temporarily stilled. But there will always be a tomorrow, bringing a gold platter heaped with the luxuries so necessary to the handsome Barry.

So that now, in his rooms at the hotel, he could look back at the past five years and tell in an English voice, with only the faintest accent to suggest his South American birth, of how he learned about life and women in Manhattan's Greenwich Village. His friends were the pseudo-Bohemians who preferred a tiny room with atmospheric cobwebs, a paint brush and easel, a typewriter and rejection slips, to a home in the Bronx, the subway crush and a nine to five job selling cloaks and suits. Men like Albert



Sound Pictures

...a product of the telephone

UT of a half century's experience, the Bell Telephone Laboratories developed for Western Elec-

oped for western Electric the first successful system of sound pictures.

This system (embracing Vitaphone and Movietone) makes possible a great new art in entertainment. Now, in theatres all over the country—Western Electric equipped—you can hear stars of motion pictures, opera and stage in lifelike renderings from the screen. Producers who use the Western Electric sound system exclusively: WANNER BROS. WICTOR TALKING MACHINE PARAMOUST FAMOUS LASKY METRO-GOLDWIN-MAYER UNITED ARTISTS HIST NATIONAL HALL ROACH

CHRISTIE COLUMBIA PICTURES HAROLD LLOYD

Hear and see the world's greatest personalities as they talk from the screen.

Hear orchestral accompaniment played from the screen . . . the actual roar of an airplane . . . the thunder of galloping hoofs!

Yesterday's dream is today's fact. And tomorrow? Here is an art now in the early stages of its development which is revolutionizing the field of motion picture entertainment.

Watch-and listen!

Western VOICE SOUND SYSTEM





SEM-PRAY does more than that—it removes lines and wrinkles; it brings to your skin an aliveness that makes you feel young. It holds the look of age away—keeps your face fresh and smooth. Sem-pray, the dainty compressed cleaning creme, fulfills all the demands of such beautiful women as Miss Ayres. Its use helps to make them outstanding in the world of beauty.



You can obtain Sem-pray in an oval container, or in the original cake form.

It is applied direct to the skin, melting into the pores, cleansing, softening, healing, bleaching and invigorating.

The demonstration package will show you, as it has millions of other women, that your skin can be kept youthfully lovely—send for it and see for yourself.

The Purse Size Demonstration Package FREE

A week's use of Sem-pray will demonstrate to you, as it has to millions of other women, that your skin can be kept youthfully lovely. The Demonstration Package not only contains a week's supply of Sem-pray, but also earmples of Sem-pray Face Powder and Sem-Pray Rouge.

Send the Coupon.

Sempray Jo-ve-nay Company, Dept. Grand Rapids, Michigan.	655,	
	Enclosed is	a dime
Name		
Street		
	State	



Mary Duncan and Charles Farrell
Do A Little Grain

And Fancy Love-Making

It's taken quite a while to answer the question, how are you going to keep'em down on the farm? But here it is: plant something like Mary Duncan around. And whether or not the boys have seen Parce, they'll raise no clamor for farm relief. The scenes here are representative of her and Charles Farrell's newest picture, "Our Daily Bread"?

The Newest Touch of Smartness HELENA RUBINSTEIN'S Cosmetic Masterpieces

Paris-inspired, created by one who is artist as well as scientist, the cosmetic masterpieces of HELENA RUBINSTEIN are unquestionably the finest in all the world-and the most flattering!

Helena Rubinstein has perfected the one indelible lipstick that gives the lips satin-smoothness and suppleness, as well as lasting color. Helena Rubinstein originated the rouges that



not only enhance the skin, but actually protect and benefit it. And back of the marvelous powders that bear her name, is Helena Rubinstein's genius for the blending of colors and textures. On sheer merit the powder creations of Helena Rubinstein maintain absolute supremacy.

Know the witchery of make-up, realize the full flower of your loveliness through these world - famed finishing touches. Build your beauty with Helena Rubinstein's Specialized Preparations-enhance your beauty with her inimitable finishing touches. Her creations proclaim her the artist as well as the scientist!

The Perfect Foundation

Water Lily Foundation. Makes powder and rouge doubly adherent, doubly flattering. 2.00, 3.50.

A Powder Masterpiece!

Valaze Poudre Enchanté-the most exquisite powder in the world! In the smart silver box, 3.00 .- In the luxurious Chinese Temple Box, 10.00. Other Valaze Powders, 1.50 to 7.50.

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Valaze Rouges flatter and protect the skin. Red Raspberry for day time. Red Geranium for evening. Crushed Rose Leaves, the conservative tone. 1.00 to 5.00.

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Cubist Lipstick in two enchanting shades, Red Raspberry for day and Red Geranium for evening, 1.00. Water Lily Lipstick in Red Cardinal and Red Ruby.

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If there are blackheads, conspicuous pores, wash the skin with Valaze Blackhead and Open Pore Paste Special (1.00). This unique preparation gently penetrates the pores, ridding them of all impurities. Use this preparation instead of soap,

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Katherine Mac Donald's Lash Cos-metic leaves absolutely no hint of



artificiality in your appearance. It simply makes your eyelashes seem long and luxuriant... and adds that sophis-ticated touch.

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KATHERINE MACDONALD'S LASH COSMETIC

KAMEO BEAUTY PRODUCTS, HOLLYWOOD

Women men admire .. pretty rounded face and neck

TIFFANY LABORATORIES, Inc.





No, this is not Louise Fazenda impersonating a coat-check girl. She's simply trying to keep her pup from tearing a new cat apart. And she's having her troubles, to say the leash

That Cisco Kid

(Continued from page 50)

It's one of the pesky prices of fame. Sour-

Let's go back to Warner when he was a little boy, living in Columbus, Ohio, with his widowed mother and stealing off to all the hocus-pocus plays, vaudeville shows, circuses and lantern slides he could find. He would, after such expeditions, make his mother's home happy by imitating the voices and accents of the characters he had seen. For days he would go about chatter-ing like an old Jew with a bladder; a Chi-nese muttering "Velly-velly"; an Irish comedian, an ingenue, a cowboy—anyone who had appealed to his fancy. He was expert at these vocal exhibitions. A talkie star in the actual making, you see. All of which made the patter of the Circo~Kid come very naturally to him. And just to prove it, he lapsed into the Kid's lingo—

HIS TORTUOUS PATH

WHEN Warner grew up, he married a —Nebraska or somewher—so that he might open a garage for the cactus motorists. It lasted three months—marriage, garage and all warner was abone entered the second of the cactus motorists. cents in the world and no very definite idea of what he wanted to do. There had never and that sort of thing was disapproved of by the kith and kin. Anyway, Warner took by the start and kin. Anyway, Warner took up with a traveling stock company and traveled to Los Angeles. Whereupon fol-lowed some years of playing stock, mostly at the old Morosco Theatre in this palmy at the old Morosco Theatre in this palmy upful climbs which delight the pens of the laborious biographers.
While playing a yery minor role at the

While playing a very minor rôle at the Morosco some ten or eleven years ago, Warner happened to cast his appreciative eye upon a dark and winsome lady entering the theater. She returned the castaway eye and thought—she told me so last Sunday—:

wonder who he is." He did look white and thin. He wasn't eating so well. What, then, was the dark and lovely lady's surprise an hour later to come upon the pale, arresting stranger on the stage. She was playing sec ond lead at the time. She asked to be intro Warner Baxter, practically an extra. But she did want to meet him. Love will laugh at bolts and bars and extras, as you know. They met. And it was—really, I mean—love at first sight. On both sides, Oddly enough, just at that time, the then Winifred Bryerson was seeing quite a bit of Edmund Lowe. Paths do intertwine, as you are

ONE-TRACK WARNER

WELL, so it was love at first sight. on porches until the milkman rattles into view. Then Warner had to tell this dark, appealing lady that he was married. He Broadway, where both appeared in the same cast. And one day shortly thereafter Warner appeared at Winifred's apartment at ner appeared at Winifred's apartment at six one morning with a scrap of newspaper adorning his head-gear. It was an an-nouncement of the formal decree of divorce. They hopped a taxi—Winifred and Warner —and in the chill veils of the dawning journeyed to the Bronx where they were joined in holy matrimony with the minister's wife and the obliging taxi driver as witnesses. After which they went back to witnesses. After which they went back to the theater for rehearsals, swearing not to divulge their precious secret lest it ruin their careers. Winifred, naturally, immediately whispered it all to her best friend, who as immediately passed it on, and there they were, there they still are, looking the one upon the other with lovers' eyes. That Cisco Kid, he vary one-track man.

PLENTY CASH AND CALORIES

I'll send you a printed biography of War-It. I send you a printed biography of War-ner if you are collecting Warneriana, which you are if you are a fan worth your salt. But me, I'm not going through all the contracts and near-contracts, the failures and near-successes, the hopes and despine that have dotted the diverse career of this vary smart fallow. Anyway, it all seemed to him to be meaning very little. He played role after role. The Indian in "Ramona," Gatzby in "The Great Gatzby," in "West of Zanzibar" and innumerable others. Each of Zanzibar" and innumerable others. Each which should have done something big for him, but didn't seem quite to come off. He had been seem anywhere. Fifood and eating and abandons calories only by a stupendous effort of will. And his wife's strict discipline.

I asked him, after all this backing time The paties and tast has heard finit read. The patience and tact has heaven. Her belief in him. "In fact," said Warner, "the feminine influence has been the predominant one in my life. Largely because, I suppose, my mother and I were alone for so long. She was all I had."

I tried, yes, yes, I tried, gentle reader, to lead him on to confess other feminine influences. He was not to be led. I even said, "What a good boy!" And he said, no, not good at all. "Careful, then?" I prompted daringly. No reflex action.

HE HAS TO BE HEARD

THE best and the most that I could wrench from him on this intriguing subject is that he thinks Norma Talmadge and Ruth Elder have more sex-appeal than any other two women on the screen. He also said something about Vilma Banky, but I lorget what. And he has never met either Norma

But to get back. He also said that he attributes his now success to talking pictures. "I would never have amounted to anything in silent pictures," he said. "I and to be heard, so to speak."

I probed still further, He seemed to have something to divules and, to be rabusers."

something to divulge and to be reluctant about divulging it. I thought of his public and felt that he owed them his all. He said, "But this sounds so silly—"
I was persistent. Rude. Annoying.
He said then, "All right, I broadcast suc-

I thought of Graham MacNamee and the Happiness Boys and wondered where the connection. I suggested-forgive me-

Still looking both reluctant and embarrassed, and only talking about it at all because he is kind and obliging, he said, "Well, it's like this: Every morning when I get up I throw open the window and for out into the ether or whatever it is. I say something like, 'Warner Baxter—success— Warner Baxter—success'; and I say that formula over and over again, concentrating with all my might while I'm saying it. In coast, there are waves in the air that carry things. Sometimes I fastened on some par-ticular person. Al Rockett at First Na-tional, say. Mr. Sheehan of Fox. Some producer. I'd say my name and theirs and word success, and I'd think success in connection with myself. I'd talk it, too.



done properly . . adds loveliness to

Your Hair

Why Ordinary Washing .. fails to clean properly, Thus preventing the . . Real Beauty . . Lustre, Natural Wave and Color of Hair from showing

THE beauty, the sparkle... the gloss and effect of ordinary soaps. The free alkali, lustre of your hair... depend, almost in ordinary soaps, soon dries the scalp, mitrely, upon the way you shampoo it. makes the hair brittle and ruins it. entirely, upon the way you shampoo it.

A thin, oily film, or coating, is constantly forming on the hair. If allowed to remain, it catches the dust and dirt—hides the life and lustre—and the hair then becomes dull and unattractive.

Only thorough shampooing will . . remove this film . . . and let the sparkle, and rich natural . . . color tones . . . of the hair show.

Washing with ordinary soap fails to satisfactorily remove this film, because—it does not clean the hair properly.

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Mulsified Cocoanut Oil Shampoo.

This clear and entirely greaseless product, not only cleans the hair thoroughly, but is so mild, and so pure, that it cannot possibly injure. It does not dry the scalp, or make the hair brittle, no matter how often you

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BLONDES—here's good news!





Nightie nice! That's all we can say of these trick pajamas of Loretta Young's. They're made of satin-backed silk crepe; and lace is impaneled in the bodice and on both sides of the trousers.

I've often said to Winnie, 'Some day I'll be the most high priced actor on the screen.' Even if I didn't believe it myself, I'd say it and I'd force all contradictory

AND IT WORKED!

"EVERY so often I'd have proof that these thought-waves, or telepathies or personal radio wave lengths were working. I'd meet some man I nadn't seen for months and he'd come up to me and say 'Funny thing, old man, but I was thinking about you early this morning. Couldn't get you out of my mind.

out of my mind:
"And then, the Cisco Kid. You see, I actually do believe that it worked. To think success is an important thing. I believe that anyone can get anything they want if they want if they want it hard enough."

"Did you would like the cost of the Cisco."

want if they want it hard enough.

"Did you really feel the part of the Cisco
Kid?" I asked, thinking of that vary smart
fellow with the relentless heart and gun. And so an interesting theory came to light.
"No," said Warner Baxter. "I never feel

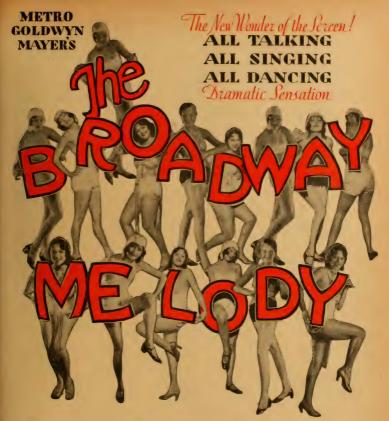
"No," said Warner Baxter, "I never feel any of the parts I am playing. I have a curious theory about acting. I believe that it should be acting. A literal interpretation of that word. I mean, when I am playing a role calling for strong emotions—hate, revenge, passion, any of the tumultuous emotions play—then I act them to the best of tions I play—then I act them to the best on ya ability and with an eye to their getting across to the camera and to the public. When I am through with those scenes, I am through with them the instant the camera stops citcking. I am myself again and I drop the gestures as I would drop a cloak worn for an occasion. I say immediately,

a year. You don't have to be intoxicated to play a squiffy scene. You don't have to actually murder a girl when you are supposed to murder her. Nor do you have to go insane when you play a madman. You act these things, and if you can get the effects over, then that, to me, is acting. I have known some of the finest artists of the have known some of the finest artists of the stage who employ precisely the same meth-od. Men whom I have watched playing a scene which has reduced a house to hysteria and who have said, at the drop of the cur-tain, 'Well, that got them, didn't it; ha, ha!'"

FOR the most part, Warner doesn't take this success of his very seriously. He doesn't really realize it, between you and me. He has worked for it so long. He says it hasn't changed him one iota. He still the deep decrease and outres of the serious described him to be serious and success. slaps doormen and extras and newsies on the back and asks them about their mother's state of health. He still opens his own front door when he wants to and talks to boys soliciting magazine subscriptions. He has been advised to put on a little dog, ritz about a bit, not be so dam' democratic and regular, but he can't manage it. It isn't being himself. He doesn't have to act off

the sets.

He isn't in a ferment about the probable success of the picture to follow the Kid. He doesn't take it all that seriously. It's a business with him and he is working because it is his job and for the money he gets out of it. Precisely as Mr. Ford or Mr. Wool-(Continued on page 121)



with
CHARLES KING
ANITA PAGE
BESSIE LOVE
Directed by
HARRY BEAUMONT

Story by Edmund Goulding Continuity by Sarah Y. Mason Music by Nacio Herb Brown Lyrics by Arthur Freed Dialogue by Norman Houston and James Gleason, author of "Is Zat So?" TROM COASTTO COAST has swept the fame of the newest miracle of the films. All the magic of Broadway's stageland, stars, song hits, choruses of sensuous beauty, thrilling drama are woven into the Greatest Entertainment of our time. Metro-Goldwyn-Mayer, the leader in production of silent pictures, now achieves supremacy of the Talking Screen as well. See "The Broadway Melody" simultaneous with its sensational \$2 showings in New York, Los Angeles and elsewhere.

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Ruinous Resemblances

(Continued from page 40)

means to look like Valentino. His eyes, his voice, as he told me the story, were tired and troubled. A patient philosophy has replaced the eagerness, the arrogance, that should have been his.

With Hollywood as his ultimate goal With Hollywood as his utilinate goon, Paul went on the stage in Budapest. It was a good beginning, for he soon got a chance to go to New York in the repertory company of Sari Fedak, the Hungarian actress. Some photographs, taken by a friend of his and retouched to look exactly

like Valentino, had appeared in a theater magazine in Budapest. So when he started out that the second Valentino was on his way. He was met at the boat by dozens of cameramen and reporters, all primed to

Sari Fedak was the first to take advan-tage of the publicity, and immediately took him under her wing as her protegé, her own personal Valentino.

A BLARE-AND OBLIVION

BUT after this dazzling welcome, nobody D paid the slightest attention to him. He didn't know just how to take the next step toward Hollywood, and as a last resort, just before the company returned to Hungary, he sent tickets to the show to every movie company in New York. The trick worked. First National saw and Hollywood. At last. Valentino's suc-cessor. On the threshold of a great career

Months later, he was still right there on the threshold. Still nobody paid the slight-est attention to him. One day they called him over to the studio to have some stills taken. "Where's your slave bracelet?"

they demanded.

"Why, I never had one," he answered uncertainly. Someone was dispatched to the jeweler, a slave bracelet was produced, and the accompanying picture was taken. That's all his First National contract did for Paul Vincente. It soon expired. And

for Paul Vincente. It soon expired. And Paul also very nearly expired during the hungry months that followed. He was rescued by Emmett Flynn, who gave him a job at Fox. Now he has a contract and the leading folia in "The Veiled Woman." He should be happy. He should be hopful for the future. But as a matter of fact, he feels the hardest fight is still ahead of his Violentike people forget that. he looks like Valentino.

ne tooks nick Valentino.

"They can make a man look exactly like Valentino," he said despairingly, "but what good is it, when the soul is not there, the personality is gone? He may be the image of him, by an accident, but he can't be as he was, do as he did. He hasn't the mannerisms, the gestures, the charms that people loved.

"Any! Thus."

"And they resent that. They say, 'He looks like Valentino. Why doesn't he do this, and that?' But he cannot. As soon as he begins to move and speak and act his own personality comes through and destroys the illusion. So he only annoys the people who were interested in him."

NEVER AS HIMSELF

PAUL hates that resemblance. He fights Tit. But it persists. All the attention he gets is because of it. Critics who review his picture forget to notice his work, so intent are they on his appearance. Directors want him to cut his hair like Valentino. He has slave bracelets thrust upon him, Fans who have seen his photographs write ecstatically to say, "Oh, you look just like him. We are waiting to see whether you really are his successor." Even his own friends hail him jovially—"Hello, you handsome Valentino!" What chance has a man to be himself, with the imprint of another so firmly stamped upon him?

stamped upon him?

"It is not note to the memory of the dead man." Paul remarked, with his mild Hungarian accent and his gentle smite, that are not in the least like Rudy's. "And besides, it is so futile. Valentino was my favorite star. He was so high, so great, I couldn't hope, inexperienced as I am, to succeed him. It's like a three-year-old boy going up to Jack Dempsey and saying, "Let's fight."

"Looks don't matter, anyway. It's ability and personality that count. I have my own. I can't reproduce Valentino's. I can only win by overcoming the resemblance

with the force of my own personality."

Yes, the hardest fight is still ahead of Paul Vincente.

One evening, amid the lights and chatter of the Montmartre, a fashion show was in of the Montmartre, a lashion show was in progress. Down the runway moved a tall figure, swathed in glimmering silk, her head held proudly, seeing no one. The tourists whispered and stared. They took note of the gold hair brushing her neck, dark moody eyes, the drooping shoulders. "Greta Garbo!" they gasped, and

It couldn't be-a model."

"But it is. Nobody could look as much like her as that.

SECOND-HAND DISTINCTION

NOBODY but Jearaldine DeVorak, and she would rather not. Jearaldine chooses this way to eke out her small salary as Greta Garbo's official double. Proud and languid, she moves like a princess among the other models. Poor girl with the form and the features of a great siren, parading a beauty and distinction that are not really hers—because they

that are not really hers—because they were Garbo's first, in the eyes of the world. Jearaldine herself was for a long time happily unaware of her misfortune. It was a complete surprise to her, when somebody at the MGM studio noticed her uncanny resemblance to Garbo. She was just an extra, dancing on the set, when they offered her a contract as Greta's double and she took it eagerly

'I adored Garbo on the screen," she explained. "Once I spent a whole day, sitting through five shows of 'The Temptress." And, childishly, I combed my hair like hers because I was so crazy about her. But until I got the contract I didn't realize we looked alike.

I was happy about it at first. It seemed like such a marvelous way to get a start. At first, they treated me like a queen. They made tests of me, and dressed me in gorgeous gowns. They promised that soon I would be given a real part. I was very

happy."
Her sad eyes glowed for a moment, then

clouded again.

"But now after a year I am beginning to feel discouraged. I see now that it is a drawback rather than an asset. Still I wouldn't have missed this experience. I have learned so much, from being with Miss Garbo and watching her work. She is so lovely, and I know she has taught me a great deal about acting."

learnaldine has a face slenderer than learnaldine has a face slenderer than the same of the same and the same and the same and the same after the s

Jearaldine has a face slenderer than Greta's, a face utterly sad. Again that patient, haunted look, and a sort of hope-

WEIGHED against the joys of working Welding against the joys of working with Greta, is the fact, for instance, that Jearaldine is not allowed any publicity. Her pictures are torn up even before they get into the studio files.



An uppity pup! But why shouldn't he be? How many beings his age have won even a fraction of Leila Hyams's affections

She can't even get any for herself, because if pictures get out at all they are quite likely to get into the hands of some magazine editor. You can see it is not good for an ambitious girl to look too much like the

were the snow scenes in "Love." Wind-machines, blowing cereal flakes and salt into her eyes, making them smart and

Not much glory in that. In retakes for "Heat," after Garbo had gone back to Sweden, they took pictures Jearaldine-her back to the camera, They took long shots of her, dashing by in

In "A Woman of Affairs," she was the crushed body beneath the car. She had to lie there under the overturned car all night, Sometimes she stood up by the hour for

"But Miss Garbo is so wonderful. It is thrilling to be working with her." There is no trace of resentment in her spirit. She is disillusioned, but sweetly: she who has every reason to be embittered.

IN THE GARBO MANNER

"AT first, we were just the same size. Then she got thin and I got fat. But now I am thin and she is fatter. Once, when we were dressed just alike, with a veil, the prop men couldn't tell which was which.

They had to keep peering under my veil.
"I know that won't help me. People hate an imitation; they resent it. But the studio has promised me a real part, and I am trying not to be discouraged. They say tall, I can't play flapper parts. It's as hard to find a rôle for me as for Garbo. But they have promised me, and I believe them. If I didn't—it would be dreadful. And Miss Garbo is so sweet. It has helped very much to be with her. She is won-

"Well," she hesitated, drawing in her breath. "It just happens—that we have never met. You see, it is for her to speak to me. Not for me to speak to her. She has never spoken to me.

do you know enough to stay in

Josephine Dunn Does This



JOSEPHINE DUNN applying Boncilla clasmic pack. See her with William Haines in her latest success, "A Man's Man"-a Metro-Goldwyn-Mayer production

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Feel Dizzv?

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Whether or not Helen Harper is the girl who's destined to put the sin in "Syncopation," she's going to put a dent in the hearts of fans when they see-and hear herin this forthcoming talkie

Novelized Notables

(Continued from page 48)

Or could it possibly be---? But never mind, "Spider Boy" has caused enough comment.

So much for "Spider Boy." With all its points of debate it was a mere rippie on the water compared to the storm that greeted Jim Tully's "Jarnegan," the first novel of Hollywood to ridicule her characters and traditions. So bitter was the feeling against Mr. Tully for biting the hand that had fed him at the Montmartre, that he hasn't got

him at the Montmartre, that he hasn't got back in the good graces of the town yet. "He has betrayed confidences," was the sturring brand, "and friendships." There were whisperings that the wild, Irish Jarnegan of Tully's book was sketched generously from the personality of James Cruze, the director. Cruze was, and is, a great friend of Tully's and everybody shought he had been thoroughly double-thought he had been thoroughly doublegreat friend of Tully's and everybody thought he had been thoroughly double-crossed—everybody but Cruze. When someone asked him what he thought of Jarnegan, as himself, he chuckled, 'I wish I were that interesting.'' Even Betty Compson, Cruze's devoted wife, was staunch in her admiration for the much maligned Jarnegan, and his creator, Tully. 'Jarnegan is drawn as unough, but 'Girl attractive.'' as strong as the Rock of Gibraltar," said Betty. "He accepted no compromise. He overcame the greatest difficulties by sheer force of his tremendous personality. He was subservient to no one. I think it is a great

IS HE IZZY? VARWICK DEEPING in his book freely on his knowledge of Mary Pickford and Douglas Fairbanks for the characters of the two movie stars who figure so prominently in putting Sorrell's inn over. Re-member when the famous couple traveling the beautiful bride is taken ill? As the whole world prays for the recovery of the "screen's most beloved star," the inn figures

A year or so before his death George Randolph Chester, with his tongue in his literary cheek, had written a series of stories the antics and abilities of one Izzy, who to general manager of a studio that bore a great resemblance to Universal. Hollywood enjoyed these stories to the utmost and it was subtly understood that Izzy was clever take-off on that young genius of the front office, Irving Thalberg. Uncle Carl Laemmle, under another name, also figured ing. There was many a chuckle in this series,

Adela Rogers St. Johns was responsible Adela Rogers St. Johns was responsible for a good guessing-story that ran serially in the "Cosmopolitan" called "The Skyrocket." While Mrs. St. Johns would probably deny that her exotic heroine was patterned after anyone in particular, there are still snoops among us who recognized Gloria Swanson in several passages. "Skyrocket" dealt with and squandered her money on Hollywood extravagances and follies. I don't know mit that she is a luscious looking girl who began her career on the comedy lots and rose to a foremost position in the movies. Putting two and two together, that gives us

fucting two and two together, that gives us five, or something like that.

I doubt if I might call the Barrymores a Hollywood family. And yet since John's marriage to Dolores, of the house of Costello, one of our first great movie tribes, you might say that he was related to us by marriage. Anyway, Hollywood has had a gorgeous time picking the Barrymores out of the stage play, "The Royal Family." Of all the hetional characters of whom I have eval, or seen, Anthony Carendish most close-be resembles the original John Barrymore. Frederick March, the young actor, who per-formed the rôle in Los Angeles, not only imitated the appearance, the walk, the talk of Barrymore—he was Barrymore!

IOHN SEES HIMSELF

JOHN SEES HIMSELF

LyEN John himself had to admit that the
E part greatly paralleled many of his own
experiences. "It was an odd experience—
having a mirror held up to one's self," he
said to one reporter. "While I don't recognize the characters supposed to represent
my sister, Ethel; or my grandmother—I
must say they got me down pat." For the
benefit of those who weren't lucky enough
to see "The Royal Family; it deals with the
arry, mad therical clan, the
time of a merry, mad therical clan, the
time of the merry, mad the string the
explosion after another, chiefly instigated
by the young disturber Athlony Carendish.
When Tony blows into the first act, fresh
from Hollywood where he has been making
a picture, and invites the family up to the
bathroom to thear about it while he takes a his bedroom and asked her to darn his socks. My idea of something tricky would be to make a talkie of "The Royal Family" and star the Barrymores in the Cavendish rôles! It's an open secret that Edna Ferber got her inspiration for the plot of "Mother Knows"

Best Trom actual experiences of Lisie jams, Which doesn't necessarily mean that everything that happened to Madge Bellamy, Louse Dresser and Barry Norton in the Fox version, was undergone by the amusing Elsie berself. For one thing, Elsie is better at imitations than Madge Bellamy would at imitations than Madge Bellamy would be the second that the second second that the second second that the second secon the vaudeville stage and she actually has a

suppose there will be many more of

them. I mean stories dealing with the private lives of our town celebrities. Why citement; and who doesn't like a peep be-hind the scenes? Surely not you. Or me.

Hollywood, fascinating as it is in fic-

Which accounts for the ever-increas-ing popularity of MOTION PICTURE.

It is the magazine that knows every

MOTION PICTURE

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Does your hair ever seem dull to you—drab, life-less? Have you not wished for something that would keep it looking prettier—richer in tone?

would keep it looking pretries—richer in tone?
The secred lies in proper shamponing! Nor its span-and-water 'washings', but regular use of a spend-water 'washings', but regular use of a spendid to many the span of the spendid to make the spendid to the spendid

631 Rainier Ave., Dept. E Seattle, Please send a free sample.	Wash.
Name	
Address	
CityState	
Color of my hair	



THE PSYCHOLOGY PRESS

Life's Secrets!





The Love-Life Story of Dorothy Mackaill

I get really famous over there, when I come back, Dennis will want to marry me even though I am an actress," is the way I bolstered my courage

I knew America was a long way off, but I had no idea it was quite that far. If this were my life, I'd fill in these gaps, but since it is my love-life, I'll jump to my meeting with Jefferson Machamer, one of the gentle-men of the press. He was the first American men to the press. He was the first American man to interest me. He'd call for me every night and take me home; he used to put skits about me in his paper. I worshipped and adored him. He was like an island in the Pacific to a shipwrecked wanderer. He the Facine to a snipwreeked wanderer. He was my island in this vast, new country. But mother, who had joined me, wouldn't let us marry. I had my first chance at pictures. It necessitated my going to Florida. He took me to the train. We swore our love for one another.

A SPITE MARRIAGE?

TWO weeks later I returned. He was not there to meet me. He didn't telephone; he didn't try to see me. I didn't understand. Why, we were engaged! My mother knew, but she didn't tell me. Finally

she could put me off no longer.

He was married! He had met a girl on the golf course one day and a week later

they had been marrised.

My reaction? First I thought he had done it for spite. A woman's natural reaction of self-protection. But, no, he had loved me. Of that I am certain. Oh, after the first few days—well, you'd have thought it would make me hate men, but it only made me like them better. I'd always wanted to be a man. Not being born a want to be one more than ever just so I could do that kind of thing and get away with it. I never had a woman friend until I came out here and met Marion Davies, so men were my friends as well as my

admirers.

Perhaps if I hadn't had a new love—my picture career—I might have done something crazy; gone the way of all flesh or something. But here was this new opporsomething. But here was this new oppor-tunity. Was I going to let one man ruin it for me?

Don't you see the value of a career to a woman? It gives her something besides men to inspire her soul and her being. Supposing I had just gone to Florida on vacation, as so many women do, and this thing had happened? Suicide might not have been surprising. But with pictures—

YOU GET OVER IT

AND when I met him a year later in the lobby of a theater with his wife, it was all over. I hadn't forgotten, but there was no feeling. Why should a woman ever take love too seriously when in a year she can conquer—it takes nerve, but it can be done

conquer—it takes nerve, but it can be done
—such feelings?

Just why I didn't fall in love with Dick
Barthelmess has always been a mystery to

I think I'm the only girl who ever worked with him who didn't. And it was just after he made "Tol'able David" and everyone on ne made ToTable David "and everyone on the set was crazy even to speak with him. But somehow I just can't fall in love with actors with whom I am working. I was attached to him; thought he was grand. But he was part of my work. I guess I'm incurably romantic and always looking for someone beyond my immediate horizon.

That's the reason married women grow rest-Their imagination goes poking around on the outside, seeking someone who, and some experience which, is different. And perhaps it was because I was in love

And perhaps it was because I was in love with a married man not in pictures. I don't know how it happened. We couldn't go around together. We had to snatch moments at luncheons and early dinners. Again ments at luncheous and early dinners. Again that poking-around feeling, perhaps. And I still have that feeling that I might have thought an awful lot of him for a long time if I hadn't met his wife. I knew he had one; he told me the first time I met him. If he had had fifty wives I would have loved If he had had net wives I would have loved him, but—well, I had pictured what his wife should be. And when she wasn't, why, I just couldn't stand him for choosing that woman. I never saw him again after I

NO JEALOUSY, NO LOVE

CAME to Hollywood and I couldn't seem to find anyone out here. I was lonesome, but picture men didn't seem to interest. Too close to home, too many working companions. Then I met John Harron—the first time I ever had a perfect friendship with a man. We went everywhere together, but I never asked him where he was and where there is no jealousy, there isn't love—ever. For two whole years there was this love without love. Twenty years from now I could still go out with him and feel

I went back to New York to prove it I met a doctor. For three months-and then I went on a vacation to Florida. then I went on a vacation to Florida. At Washington I stepped off the train to buy a paper and read his death announcement. Perhaps, I wouldn't have loved him as much if he had lived. But the finality of that notice. The shock To be frank, during those two weeks in Palm Beach, I did try to go the way of all flesh. To forget, to force a reaction.

I came back different. I started on a I came back dillerent. I started on a new era or something. The definiteness of his death had made me realize that I loved him and that my love was buried with him. Now, I turned to my first infatuations. These others had been love, the new ones districted. Eld was recorded with three

Inese others had been love, the new one were flirtations. I'd run around with three or four men and not know which on I liked best. The formula for this type of thing is the same, only the love, that sacred depth of feeling, is missing. I never stopped to make up my mind as to which man was most fascinating.

NO LOVE, NO LIFE

AND yet—has any woman the right to do this? I didn't realize, I didn't under-stand. I was so wrapped up in my own forgetting that I didn't think of the other lorgetting that I didn't think of the other fellow and I broke one man's heart. He decided life wasn't worth living, so he—left it. That is an experience which sobers, brings a realization that life means some-

I went to Washington to make a picture. I went to Washington to make a picture. Lothar Mendez was directing. And what was my surprise to find old John Love poping up again. He had personality. European wit. He was taken off the picture. From then on I hated it and when I returned to New York I did something no other girl even that and old it and no one

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Tinsel Town

(Continued from page 55)

hoose-gow, or second-rate imitations of the Astor-Lenox-Tilden library. The latter building, in case you New Yorkers don't know, is in back of the lions at Fift' Avenyuh an' Fawty-Sekin'.

Advertisements of contented cows, skins you'd love to wash, various eating troughs and dancing dumps, are plastered along the

and dancing dumps, are plastered along the town's most ambitious prospekts. And plastered is right. For the ads are in the form of plaster statuary, bedizened with color as a passé heavy in an ingénue rôle. At the slightest provocation the streets are decked with banners: "Welcome, Scarface Cappne"; "Admission Day," (or "Sub-mission Day," whichever it is); "Happy, New Year', "Admission is Birthady," occurs. If the town is ever air-raided, what are jokingly called the inhabitants will never know it. They'll think it's a gag for "Hell's Angels." And that the searchlights picking targets for the anti-aircraft guns, are the usual flashing beacons heralding a term of the search was the same the same flashing beacons heralding a are the usual flashing beacons heralding a preview or the opening of a delicatessen shop, dog hospital or pants-pressing em-

IT'S ALL HOCK SHOP

IT doesn't seem as though anything is actually owned. People buy things. That is to say, they make first payments. Along about the sixth payment, the mer-chandise reverts back to the seller. Huge furnished, empty as a live man's tomb, be cause the shoe string couldn't be stretched quite far enough. Real estate and houses are bought a dollar down. Before the last

are bought a dollar down. Before the last payment is made on the motor-car, it's time to turn it in for a new one. There are no pawnshops in Hollywood. The town was payment in Hollywood. The town was payment to the payment of the p

slight discrimination. Locally brewed beer and other bootleg products half-way palat-able are shipped across the border and used as sucker bait in Tijuana. The best the citizens get is second chop. Even snow is

Of course, everything is cheap. It has to be. Otherwise no buyers. Los Angeles, of which Hollywood is a less important suburb than Flatbush is of New York, is proclaimed by statisticians as one of the three cheapest by statisticians as one of the three cheapest cities in the country. I was about to say that it wouldn't pay a dime to see an earthquake, But it doesn't have to. Those are free. Like salvation. Providing you don't get it from Aimee McPherson. Aimee, by the way, being a greater showman than sixty Sid Graumans. Sid is one among many of Hollywood's much over-rated institutions.

Harry Crocker's Hollywood Museum closed because what customers came wanted a free in. He should have fooled 'em by a free in. He should have fooled em by letting 'em in free and charging 'em to get out. It would have been worth more, at that. There are free concerts, and free sings. Free acts on the radio. The air programs being the worst with which the ozone has ever been desecrated. There's a rule at And if a new girl tries to charge for the follow-up shot of Java, there's a squawk like best, according to Hollywood's idea.

ers are underpaid. In all departments or office workers there is a minimum wage the mercy of the little tin gods in the front office. With comparatively few exceptions they have no choice but to take whatever may be tossed their way. And like it. There is no strictly fair rate of remuneration. Not in the picture business. Its members get

men, and some slight further leavening of vertises that it is "helping a city to grow

Some day another Alice will come to this Wonderland. "Pouf!" she'll puff. "You're nothing but a pack of cards." And if she remembers "Captain Applejack," she may paraphrase his famous line and add—

having been in Hollywood since it rained last. And naturally I resented the descriplast. And naturally I resented the descrip-tion of The Times Square Kid as hereinbe-fore set forth. I listened till he had done. Then, still speaking "Variety," that pecu-liar but beloved tongue, I uttered the thought original, the argument unanswer-

"Ifya don' likde boig wattaell daya stay herefa? Y doncha hitda trail backta Noo Yawk?" I felt like the waiter in the restaurant who

answered a customer's remonstrances with



Doris Hill doesn't know where her parrot learned those words. But she's determined to make him stand in a corner until he's SOFFY



Now—I will send you, immediately, one full Ampoule of my marvelous fluid which I discovered, of which I hold the secret and which grew my own hair on my own bald head.

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tonic at this is nothing to equal Dr. Pierce's Favorite Prescription.

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Things seem to be all glummed up for Billie Dove. She looks as if she'd just thought of what she should have said in response to somebody's wise crack. And that she realizes she'll never have the chance to say it

The Trial of Norma Shearer

(Continued from page 33)

Q: You hope so? Why? A: Because I wanted to do something different. Besides, I really wanted to play a months for a chance to be déclassée

Q: Do you mean to tell the court that you alone were responsible for your sins?

Q: Answer the question, yes or no.

O: Then who, may I ask, was your con-

A: Mr. Veiller wanted me to do the title rôle in his play, and so when I made my first general talking test, he arranged to have me do some very dramatic passages from that story.

So you admit that Mr. Veiller and yourself entered into a conspiracy to benumb and defraud the judgment of your employers by making such a perfect voice test that they couldn't refuse you the part? A: You may believe that if you want to.

sir Q: Was your husband, Mr. Thalberg. influential in helping you become a bad girl by signing you for the best dramatic rôle of the season?

A: No, sir. In fact, he was the one who

A: Ho, sit. In lact, the matter was the most set against it.

Q: What did he say?

A: He said the change was too drastic that is, from the light comedies I had been doing, to heavy drama; and besides I had no

QUIZZED ABOUT VOICE Q: And still you went ahead. Are we to assume that you are quite a headstrong young woman?

A: It's just the opposite with me, sir I have less confidence in myself than any player in pictures. When I see myself on the screen and people say it is good work, I breathe a sigh of relief because I feel that if I had it to do over again I wouldn't be able to make the grade.

training in voice culture?

A: No. I was to have had a test on a new voice reflector at the University of Southern ment was not working properly. That is as close as I ever came to the study of voice Q: Are we to assume then, Miss Shearer,

Q: Are we assume then, Mss Shearer that your natural, untrained voice is semelodious and has such a dramatic quality that you might be said to be gifted far above the ordinary?

(Witness refuses to answer on the grounds that anything she might say could be used

against ner.)

Q: What, if anything, do you think of motion pictures as a whole?

(Frantic, telegraphic objection by press agents. Objection sustained.)

Q: Did you, or did you not, find the road to success easy?

A: Well—I don't remember—not exactly. I think the door was open—
Q: Hey! What are you talking about?

being open?

A: I'm sorry sir. I didn't mean to say that—it is just one of my lines from "Mary Dugan" and it is so automatic that I say it

CAN'T FORGET HER LINES

A: They were so natural and I rehearsed them so long that instead of having trouble learning the lines I actually had trouble for-

getting the meeting getting them.

Q: Do you mean to say that you didn't have any trouble learning your lines, when we know that everyone else does?

A: Yes, I mean just that. They became

lines in order to get the original, spontane ous expression.

making your first talkie? The microphone:
A: No, sir. I had no fear of that, either

Q: Are we to assume that you are the only living actress who had no trouble with

play for three weeks and many gave a private performance at the studio just as though it were a stage play. And of course, all this time we had been working without a camera. The very fact that we had failed to hear it for three weeks caused my first

apparent difficulties offered by the talkies. you, a motion picture actress, feared the

camera?
A: Yes, sir. It truly frightened me. Q: Now, just a moment—you have told the court that you were afraid of the cam-era. Isn't it a fact that the camera is enclosed in a sound-proof booth and is supposed to be silent at all times?

A: Yes, it is supposed to be silent. But nevertheless I could hear it slightly and the fact that it was enclosed made it sound different from usual. It was like a soft purr.

O: And do you mean to state that a

slight purr, that is almost negligible over the sound tract, was your only trouble? A: No. That booth in which the camera

Q: Are you trying to switch the blame from the camera to the booth in order to cover up your last statement?

A: It was really both of them together.
For instance: whenever I was told to face

that the plate-glass window in front of the camera reflects as a real mirror. And I could see myself acting and being dramatic so engrossed in watching my reflection that I stopped acting right in the middle of an important scene and I fully expected my

reflection to go on acting for me.

Q: We have been led to believe that you lead a double life. One as Norma Shearer and one as Mrs. Irving Thalberg. Do you admit this to be a fact

A: Yes, you see at the studio I am a mo-tion picture actress—and away from the studio I am-er—a missus.

O: Which of your two occupations do you

consider the more important? (Objection by Mr. Irving Thalberg. Ob-

As the witness looked rather hungry, and was coming down with the flu, Court was dismissed. The beautiful and charming Norma Shearer had proved herself to be, not only an excellent actress, both silent The jury will now retire and write fan

You can't blame the poet for asking what was so rare as a day in June. He wouldn't have put that question today, for the answer is so apparent: a film fan that doesn't read MOTION

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When Sally Phipps was asked to sit for her portrait, the first thing she donned was a pair of roller skates. Caryl Lincoln, just behind her, is arranging the necessary

A Teddy-Made Actress

(Continued from page 59)

used to go in his office to talk over some-thing and he'd say: 'Run along now, little girl: 'I'm bays.' It took a fittle time to get acclimated. But I've succeeded in getting the other side of C. B.'s migrestic front, and I'm beginning to realize what a pleas-ant guy he really is. He's going to be great to work for."

Thus and thus spake Carol Lombard, blonde most extraordinary and most ravish-ing, as she teetered on the brink of her first big part in the big society drama of that so-big Cecil B. De Mille.

Of course, the odd part of it all is that Carol achieved the honor of working for that so-big Cecil via the studio which was of the De Mille studio—just after its former lord and master had moved his secretaries, his assagais, his guns and his crown of thorns on its red cushion over to Metro-Goldwyn-Mayer. Yet from a distance the Heap Big Chief of the movies heard about Carol, and he lost no time in adding her to his collection. Now he has secretaries, assagais, guns, a crown of thorns and Carol

Carol really felt miserable about her dramatic debut at Pathe, in the production known as "Show Folks." One of the most were in it; and after she had seen it in the projection-room Carol went off and had a good cry. The next thing she knew was that somebody was offering her a goldmounted pen and brandishing before her

eyes a long-term contract marked "Strictly Drayma." Which, as she felt at the time and explained afterward, all goes to show

CAROL IS CARD-INDEXED

AND in "Ned McCobb's Daughter" she
stardom. It was after this that Edimund
stardom. It was after this that Edimund
Discovere of New, Young, Interesting and
Willing Talent. Carol, who was only young
and interesting without being new, somehow
got grouped under the head of Discoveries.
When she talks about life as she is lived
at the Pathe joint, Carol beams enthusiastically. "Geel" line said to me—or some
attically and the she will be a she in the
studio where I just keep right on having
hysterics the whole time—something approaching the way it was at Semet's.
Everyone's o darned pleasant. Do we
get a lot of laughs? Well, I should say so,
and got myself introduced as if I were just
a poor little girl trying to get along. Von
didn't know me from Eve and he offered to
give me a few days' work as an East African
tart— that is, if I looked the part well
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"Of course, there won't ever be another were just in hysterics the whole time. We used to pull the worst gags on Matty Kemp



Malamute eloquence of affection is displayed by Carol Lombard's Alaskan dog, Basco. And but for the talkies he might be a canine star. But on account of them he can't, for he has, unfortunately, a naturally Husky voice

have seen that lot when the boys ran riot with water hoses-the mess we made off the

"We had a great bunch over there, too. The so-called bathing girls, who did pretty as lambs and they went all the way down the scale to the super-sophisticates. Daphne Pollard, who was a real bathing girl because Pollard, who was a real bathing girl because in every picture she made they turned the hose on her, was the best sport of the whole gang. I remember when she and I got our final notices that the studio was going to close glown. Well, that was the only time we were ever out of hysterics on that lot."

A COMPOSITE GIRL

AS for her new and classier sphere of activity, Carol takes it very calmly. She's the type that will have her gay times in spite of the sobering effect of acting in the fully dressed, custard-pie-proof drama; and she is evidently getting them. At times worldly wise and sophisticated, at times the perfect co-ed in appearance—her personality registers differently every time she is photographed—Carol is a nice compromise between the two when you know her in the flesh. She is good movie material because she reacts easily to the mood of the nor the drawing-room hothouse bloom, nor the excessive and never-resting life-of-the-party—but a little of each. She's unusual enough in Hollywood to attract attention

Her personal viewpoint on her graceful transition from the teddy-bear drama to pratt-falls to take than she used to have,

Which provides the refreshing reassurance that there is at least one girl who's gone into "the dramatic" without losing her sense of humor. And causes one to wonder why Mack Sennett doesn't shop nearer home for comedy material. There are lots of laughs in the production of dramatic movies-any way you look at it.

nd the

\$5,000.00 in Prizes

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An External Treatment

Von Schedule!

(Continued from page 42)

shower and then back at it, all over again.

Ready now! Music—action—CA—MER His hoarsely barked commands might be

heard at any time, day or night. Von had

Little by little, the long hours and grinding work began to tell on his troupe. Assistant directors became haggard-eyed; mumbled "Yeah" instead of the usual crisp "Yes, ran. Actors slept standing up. Hollywood at the time was having a struggle with the flu epidemic and members of the Stroheim

mu epidemic and members of the Stroheim company, low in energy, swelled the sick list. Everyone was tired—awfully tired. Everyone, that is, but Eric von Stroheim. He alone seemed to be enjoying it. But something had to be done. More mumbling, and Stroheim is approached by another supervisor. "Couldn't you call it quits for today, Mr. Von?"—very sheepishly from the supervisor.

We finish. "But Mr. Von-you are working them to

No-I am working them to schedule." A very confused supervisor retired Leaving the enemy territory, he picked his the producers' camp. More mumbling and worried looks. Something had to be done

SO Mr. Von was called to the conference ment, creative art and the money bags are talking it over once more. Whatever little importance to us. It doesn't matter what happens from now on because it's really all over but the shouting. What doe interest us, however, is what happened during that bloody little battle. But wait a moment. Why this change in

the man? Or has he really changed? Let's

Up until right now, Eric von Stroheim held all records for directorial extravagance Eric and money—other people's money-producers' money—had never been know producers money—had never been already to get along. His first pictures, made for Universal, nearly crippled that company. "Greed" and "The Merry Widow" caused the money counters at M. G. M. to seek the sea-shore and a complete rest. Paramount sea-shore and a complete rest. Paramount is beginning to wonder why "The Wedding March" doesn't march home more dollars Von Stroheim has cost his respective bosses a pretty penny, or pretty pennies-just lots and lots of them.

In his hey-day, not to be confused with hey-hey, Eric von Stroheim did exactly as hey-hey, Eric von Stroheim did exactly as he pleased. If things did not please him, he threw a tantrum. If things still displeased him, he lay on his stomach, kicked the floor with his toes and wailed. Failing still, Eric would reel off a batch of naughty words and retire to the sulking room. Finally he would get his way. He always got his way.

THOSE WASTED MILES

WHAT if the next mile of reel he wanted What it the next mine of reel he wanted to to take was unnecessary? What if, because of its vulgarity, it couldn't be shown in this country? What of it? He was making this picture and no supervisors could tell him what to put in or leave out. Let them furnish the money and do a fade-out. That

was all he wanted.

So Eric would win. The next mile of rel would dutifully be taken—and later dutifully cut out. The vulgar sequences would find their way to the camera only to land finally on the cutting-room floor. Yes, Eric would win. Eric did win—those times. But

Well, let's visit F. B. O. and see what's

happening with "Queen Kelly." Point number one: for the first time in his life, so we are told, Mr. von Stroheim has been presented with a definite shooting schedule For instance, on Monday he must complete scenes 3, 8, 6 and 1. The work for Tuesday, Wednesday and all the rest of the days of the week, is similarly mapped out. timers are surprised—more, shocked—to learn that Von is sticking marvelously close to that schedule. They look at him and

BIG-STICK SWINGING

POINT number two: Mr. Von has sub-I mitted to having the story of "Queen Kelly" considerably re-vamped. This is more serious than it sounds. Von Stroheim was to be when Gloria Swanson, cling desperately to a tree, is rescued just as the huge stick sinks eighty feet into a swamp. bind. It was his brain-child. It was, so to speak, his baby. But, phooey! Along came a supervisor with his big stick, or knife, and hacked the whole thing out. Too expensive. Out with it. And so once more Eric bowed

Point number three: Eric stands by and watches while art is being put on a business basis. Which is to say that one set after the other, while not considered by him to be good enough artistically, is considered by the supervisors to be good enough for busi-

the supervisors to be good enough for business reasons—and is so used.

Von inspects a set, blows up, screams:
"At Universal I would kill them if they gave
me a set like that." He stamps up and down
the stage, gesticulating angrily with his
walking stick. Once more he screams: "I walking stock. Once the steams: 1 ask for silver gilt and you give me gold. Must I be painter, too?" Follows a death-like silence after which he demands, "Well—are you going to change it?"

THE ANSWER IS "NO"

O—they are not going to change it From a photographic standpoint, the scopic. On the screen, only an expert could tell the two apart. The expense of changing tell the two apart. The expense of changing it would be enormous. High-priced actors and a small army of expensive technical experts would have to stand idle while the gilt was changed. That runs into money—a very great deal of money.

So Von's phobia for genuineness, or better, his phobia for extravagance, has been decidedly trimmed. From now on it looks fearfully as if Eric von Stroheim will be

turning 'em out like any other good director
—with a weather eye cocked for expenses ing to co-operate rather than artisticate There have been those who have main-

There have been those who have main-tained that the greatest revolution in the screen kingdom has been the advent of the talkies. But certainly this development cannot be considered the sole one to merit Stroheim to a regard for time and expense is something that never was. His shrugging at change in attitude therefore transcends theirs in the power to astonish.

There's no doubt about it. Eric has been a bad boy. But now that he's been caught at the jam pot once too often.—Now that he's been thoroughly spanked—

How I Interview Them

Frequently they stop to whisper, to make , be surprised how much extra data you can get from their "Shall we, dear?" expressions. Their very questions suggest un-thought-of angles. It is no secret in Hollywood that Joan is trying to live up to the glory which the Fairbanks name has brought her and I admire her for it. And loan, like everyone else-star or no star-

She would never appear before her publichusband, nor her private one, 1'll wager, a bit ruffled. Every hair in place, every thought arranged for her interviewer. No publicity department needs to lecture this young lady. To be perfectly frank, I always young lady. To be perfectly frank, I always take a few extra adjectives along when I go to see Billie. Which is no reflection upon her. Goodness knows, we all love our lovely Billiel But she just belongs to that long Cleopatra and Queen Elizabeth, for whom the old Blarney Stone was erected. John Gilbert. What writer wouldn't smile when asked about interviewing this charming little boy with his dangerous changeableness and coday-I-think-this-way-there is no definition of how to handle folia.

Gilbert. All you can do is to accept the mood in which you chance to find him and pray to the gods who protect fan writers that he will be in the same mood when the

HIS INFINITE VARIATION

T isn't so much his life-facts which remind I us that we are always perched on the rim of a smoking volcano, although even here John may feel one day that he is almost an inegrtimate child, and the next, a bond fide son of John Pringle. It's his a bonn which make us fear an eruption. And he has so many opinions. And he expects all of us—all of us except Jim Tully—to protect him upon them. Expects us to realize that today he may think Greta Carbo the

I shall never forget the first time I interviewed him. Something came up about producers. He became frightfully angry. producers. He became inguiting angle, "If I have to turn over a soap box and produce pictures on that I'll do it. I'll be decreif I'll stand for ----." Or words 'I forgot myself again. Do you suppose

Yes, Billy Haines is as funny as the stories printed about him. More funny. He makes so many wise-cracks which could never be so many wise-cracks which could never be printed. And you must listen to them, appreciate and encourage if you wish to get a good story from Billy. And he plays little Jokes on writers which they must accept with a large fund of good humor. One day I went out to see Marion Davies. King Vidro was directing. Billy saw me first. "Hail, hail! Work stops when the press approaches." And of walks Billy to press approaches." And off walks Billy to grab me by my feet, stand me on my head—but I blush to tell the story. I was furious, But what good does it do to be furious? Wise-cracking and joking belong to the rôle he's created for himself in this city and the best thing you can do is to accept it in the same spirit of good sportsmanship with which it is given

MEN WILL BE MEN

DO any of these handsome sheiks make love to you when you are interview-ing them?" is a question women fans—are they jealous?—often ask us. Of course, they do. They are men, aren't they? But-God bless them-they don't mean it. It's just a part of their business. Nils Asther once took me to dinner. We tried getting a story in the studio dining-room and on the set but somehow it wouldn't story. So Nils asked me to go to a Bohemian place to dine with him. There was a booth for two and all the European atmosphere to go with it Champagne and wine. And he was all that a European man can be to a woman. I se cured enough for three stories. He had



We can forgive June Collyer, because she's single, for permitting the title of her next picture to stand. It's "Husbands Are Liars" and, if it's true, was undoubtedly written by a married man

WHEN THE KING COMMANDS



PROVOCATIVE red heels in a swirl of silken skirts...lace mantilla enhancing the charm of coral lips and starlit eyes ... and then ... the king's own compliments!

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definite and photographic proof of the fact that there are times when she turns up

just paid the bill of thirty-eight dollars and was talking about how the moon looked from the top of a certain not-too-far-away mountain when-well, a friend called for me I have often wondered just how men inter-

riaw Oils wondered just now men interview Nils Asther.

Lupe Velez is—well, she's the forest primeval translated to woman. She is drama incarnate and life and love elemental. To delve into her secrets you must encourage and appreciate the native drama which is in her. You are always the audience; she is just herself, the actress. Even though she is telling mere facts you must encourage her to illustrate them for you When I went for her love-life, she acted out every scene for me. And I clapped and applauded as good audiences will always applaud Lupe. One moment her dog was a man receiving a reprimand; another, he was at her feet illustrating perfect adora-The same with her life-story. When she told of her childhood, she was a child while she told it. She's all over the room, in a different corner each moment. And if you this is her natural way of expression; if you stare and you gape and, you think she is merely putting on an act for you, you just don't get a thing but an "I don't understand you," strictly Mexican expression from her. But if you sincerely enter into the spirit and live with her as any audience lives with dramatic expression—it's better than a show, any day, to get a story from

YOU pit your wits against the wits of Jetta Goudal. It's a mental battle enacted in an ultra-restrained, polite and cultured manner. With the teacups be-tween you, you bat every ball straight through until the ninth inning. I am now doing a story on her ideas of love. She says she told me a lot. You'll have to judge for yourself when it's printed. Incidentally, you can afford to be just a bit high-hat with Jetta. She likes opera-garbed people. And

she comes in the second category. She is

she comes in the second analysis in perfect condition.

I have already overrun my space for this story. There's so much we'd like to tell you. Greta Garbo is a class unto herself, She won't talk unless she 's decided before-hand that she must or will do it. I wrote her Life story, but I've never discovered how her business manager, Harry Edington, persuaded her to give it to me. Charles Buddy Rogers is a lovable boy whom you mother. Buddy is used to being beautifully mothered. Charlie Farrell—well, just talk to Charlie about house-building or golf or Janet Gaynor and he'll throw in the exraneous facts you are seeking. You sympathize with Mary Nolan; you pay court to Pola Negri. You remember that Douglas Fairbanks and Mary Pickford are king and queen. Milords and miladies-the work for you. You just make out a list of questions and submit them, and if the questions and submit them, and it the sovereigns approve, then you may do your interviewing. You're a pal to Dorothy Mackaill, a sisterly person to Marie Prevost and a bit regal and off-standish with Flor-

viewing these world-coddled people. You remember a new one for Bill Haines and listen to a new one from Bill Powell; you weep a few tears for Belle Bennett; you conjure up superlatives for Billie Dove; you never forget that Madge Bellamy is really a literary person; you inquire how Wallace Beery's aeroplane is working; you ask Sue Carol about Nick Stuart; you discuss religion and music and take a serious tuss rengion and must and take a serious interest in the triplex nature of Ramon Novarro; you never laugh at Conrad Nagel. But you never forget that they're all just real people—despite the tiled swimming

pools and Rolls-Royces. And if you're their kind of people—have studied the art of understanding as well as the art of how to

While we don't for a minute admit that there is another motion picture periodical in the world today as interesting as MOTION PICTURE, we do admit that there could be. We can even go a far as to say that there almost is. Because we know what's in the June issue. Which, believe it or not, is going to be even better than this one. Watch for it on the newstands the 28th of next month.

The Love-Life Story of Dorothy Mackaill

will be more surprised than Bothar to have me tell it, but I asked him to marry me. We were at dinner in my apartment at the Marguery. And when he said "Yes," I didn't believe it. He said, "Call up the

HIS SECOND "YES"

WE came to the Coast and the same person who asked for the marriage asked for the divorce. I just said, "I don't think I like being married." He was man enough to stand up and help me. I didn't break his heart. We are still good friends. Why did I do it? I don't know, and that's there might be somebody else and I didn't want that to happen. Then I would hurt one of the best men in the world. I de-

to stay married just because you are married. Yes, I have gone out with other men. Men like Marie Prevost's laugh-boys. Good pals with whom you have a gay time and a lot of fun and remember as real pals ever after. So far, there's no love. Men like Harry Crocker, Harry D'Arrast. They're play-boys who play around with everyonic play-boys who play around with everyonic acte they're not actors. A director once in a while, but never an actor as while, but never an actor.

a while, but never an actor.

But I feel my love-life is not finished. Is any woman's honestly ever finished? I

Chicken Extra Two

(Continued from page 31)

C. CRAIG, the president of this million-C. C. C. T. C., the presidence of this minus about town as the Community Laundry, modestly told us of the hundreds of tourists. who weekly go through the big building.
'Knowing that many of our stockholders famous picture players, we get all sorts of amusing questions about the stars," he said.

Many tourists ask if they may see the contaminate the intimate garments of our feminine clients,' our guide replies most solemnly to such a request. Why the men who work here are not permitted to pass through the department where lingerie is through the department where Ingerie is handled, without putting on colored glasses. However, we are not so particular about our male customers. Many a lady tourist has been able to write home that she has ac-tually gazed upon the gorgeous pajamat worn by Richard Barthelmess or Jack

"Each department always aims to be in-structive," Mr. Craig continued. "For ex-ample: one day a lady pausing in front of one of our shirt-ironers exclaimed as she

pointed to a tab attached to the bottom of the starched bosom of a dress shirt, 'We don't have those on shirts in lowa.'
"That is really a life-saving device," ex-plained the guide. 'One of our customers, Mr. Bull Montana, who is in great demand socially, was in grave danger of choking to death when he donned evening clothes. The

(Continued on page 109)



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correct it. When that gland is under-active, too much food goes to fat. Physicians, the world over, in treating obesity, now try to correct that

The main factor is embodied in Marmola prescription tablets. They were perfected in a famous medical laboratory. People have used them for more than 20 years—millions of boxes



Not only constant loss of weight, but new health and vitality. Thus the use has spread, from year to year, until countless people use this modern method.

You can see the results wherever you look. Slender figures are the rule. Excess fat is now a rarity. Men and women try to look and feel their best.

Try this method for excess fat in any part that makes you look old

or abnormal. Watch the fat fade away. Watch the new vigor that comes. You will be amazed and delighted. Don't go on with a weight of fat when so many are getting slender. Start today.

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pare time at home making disp st, pleasant work. No canvase ruct you and supply you we te to-day for full particulars. MENHENITT COMPANY DO Dominion Bldg.,Toronto

Fredric March's Ahead

(Continued from page 76)

And Barrymore? Well, it was rumored that Ethel, his sister, had displayed an acute resentment of the play when it ran in the East. Folks rather fancied that John wasn't so pleased, either, because he ignored the thing rather pointedly during the early part of its run out here. But then, John was in the throes of finishing a picture and getting married and eluding newspaper reporthis divorce and trying to arrange to get away for a honeymoon and signing a long-term contract with Warners-and so on.

He was the busiest chap you ever saw. But one night, just before the show closed he and his new wife, Dolores Costello, turned up in the audience at "The Royal Word came back to Freddie, behind the scenes, that his model was out front. And when the play was over, Barrymore went back stage to meet his imitator There were congratulations, much mirth and expressions of mutual regard. Dolores averred that she had never seen her husband laugh so hard.
For Barrymore has a nice trait of laughing

at his own foibles. One gathers that one reason he indulges himself in them is that reason he indulges himself in them is that they amuse him. And looking at March on the stage, he said, was like looking into a mirror—a slightly enlarged mirror—which pointed up his peculiarities and gave them a

YES, HE'S MARRIED

"DID you know Barrymore before? Had you ever had an opportunity to study him at close range?" I asked Fredric

"I had seen several of his pictures—and I saw him twice on the stage in 'Hamlet,'" he

It seemed to me a far cry—from watching a man playing "Hamlet"—to giving a convincing picture of him having a tantrum at home in his B. V. D.'s. But then, that probably just shows how little I know about

So now, on the strength of the imitation and the subsequent contract, Fredric March and his wife, Florence Eldridge, have taken a hillside house in Hollywood and have become welcome members of the film colony.

Miss Eldridge, who is also of the stage and Miss Eldridge, who is also of the stage and who has been giving a very good account of herself at the Vine Street Theater, playing opposite Edward Everett Horton in "The Cardboard Lover," has, I suspect, some pic-ture ambitions of her own. Anyway, she is giving up the stage at the close of the run of Ereddie, works, all day, on the lot and she Freddie works all day on the lot and she works all evening in the theater. And that, declares this young, obviously-in-love-with-

her-husband person, is no fun at all.

But you can see for yourself that if they
both worked all day on the lot—and had
their evenings free—things would be differ-

About this mimicking business-I was curious to know how Freddie went about it.
"I can't explain it, exactly," he replied. "It is just—well, I am always conscious of watching people, seeing their reactions in conversation, noting their mannerisms—all the little things that make one individual entirely different from any other individual in the world. The way he walks, the way he holds his head, his gestures—all those things. The feeling, the color of his personality. The quality that makes him what

"AND," interrupted his wife, "he is always hopping up suddenly to do an imitation of somebody. And he makes me guess who it is. He will say, 'Now I am going to mintate three people. If you guess them all, I'll stop, II you miss, I'll do three more—to punish you. 'This atternoon he did it—first junnings, walking across the lot with his heavy, short steps, nodding his head with kindly, mumbled greetings to the people he passed. That one was easy. Then an insurance salesman—one of the slap-you-on-theance salesman—one of the stap-you of the back, booming, high-pressure type. Then an acquaintance of ours who minces his walk and talks in a high, nasal voice. I guessed them all-

and physical—between you and the person you are imitating."
"You've no idea how hard Freddie studies to do it." Miss Eldridge took up the conversation again. "Why, when he was playing in stock in Denver, in plays which would not run more than a week, he used to haunt the Salvation Army station and various cheap rooming houses and places like that, studying types which he was to play, which was to play the station and various cheap rooming houses and places like that, studying types which he was to play seem to be just like the ones he had seen some old man wear—whose type he was to portray on the stage. The attention to detail—and the perfectly hideous make-ups he used to don with such joy—" ups he used to don with such joy-

nimself away.

"So if we play it straight, it is hard to show anything at all—because we know we never should—really. But if you have someone who is strange and foreign to you—you can study him, see what he would do—and then do it."

then do it."
As simple as that! Oh, well.
Anyhow, I think that Fredric March is one of the most promising of the young stage players who have come to Hollywood with the talkies. There was a pictorial quality in the one performance of his that I witnessed which, it seems to me, should be

Noteworthy though the achievements of Fredric in the foregoing story are, he is not alone in marching ahead. MOTION PICTURE, in its own enterprise, is advancing no less sensationally and no less surely. Because it is a fan magazine that knows what it is talking about and knows how to talk about it. No wonder that readers are following suit and talkings about it themselves. It's on the newstands the 28th of every month. Ask that a copy he held for your factors are followed to the copy he held for your factors.

MOTION PICTURE
It's the Magazine of Authority

Chicken Extra Two

(Continued from page 107)

stiff shirt-fronts had a horrid habit of creeping up around his throat. This little tab nated the possibility of such a catastrophe Several of our other customers have fol-lowed the example of Mr. Montana."

NOAH'S SOAP MINE

NOAH BEERY who has so generously helped clean up Hollywood is about to clean up for himself. This distinguished stockholder in the Community Laundry has discovered that the soft grey rock that

has discovered that the soft grey rock that abounds on his desert property is a natural cleanser. "Right now our laboratory is experimenting with it," explained Mr. Crazie, property of the studies each week is a tough job. This soft rock from Mr. Beery's mine removes the most stubborn grime and grease without harming the fabric. It looks as though Noah's mine will bring him in a fortune as great as the one that came out of the well-known "You know most of the men's shirts even."

the dress ones, the table linen, nurses' uniforms, sheets and the like, used in the studios are colored, for white does not photograph well. Light blue seems to be the best color, but we get pink and yellow as well. The Fox, Universal and Lasky Studios send us many wagon-loads of these colored clothes each week. We get on an average of two thousand colored shirts a

month.
"The colored sheet craze has struck the film colony. We launder exquisite ones. Some are made of the finest linen, while others are of luxurious silk. Most of them are embroidered with initials or mono-grams. Our shelves, piled with the clean clothes of the picture stars, look like a rain-

WEE WEEKLY WASHES

"WE get a great deal of beautiful table V linen, heavy with embroidery and lace. Mrs. Harold Lloyd sends in some almost priceless pieces. Not long ago Bebe Daniels sent in a lovely banquet cloth with a note attached to it stating it was valued at seven hundred and fifty dollars. When she had been overcharged, until we ex-plained that this piece had to be washed

and ironed by hand and insured against damage and loss while in our possession.
"It is a fact," said Mr. Craig seriously, "that the scant amount of clothing worn by women in general has been a grave men-ace to the laundry business. The weekly wash of some of the flappers could be rolled up in a pocket handkerchief. We seem to be reverting back to the days of the Romans,

"THE motion picture people as a whole are a fine class to do business with. They are not fault-finding or penurious. I do recall, though, one Scotch actor who came back from the laundry split from age. I paid five dollars for that shirt and have been sending it to the laundry for over three years and this is the first time it has ever been corn, he said indignantly. If you would send the man you bought it from another five dollars.

from another five dollars."
Everything concerning Hollywood seems to be of interest to the world, even the Hollywood wash-lines. The thousands of tourists who visit our laundries and the amusing questions they ask about the stars and their belongings proves just thow curious the general public is about them.



a hundred opportunities today in the "Talkies"

TEVER before have there been so many big chances for fame and fortune in Hollywood, "Talkies" have turned the moving picture industry up-side-down. Many of the stars of yesterday are gone forever because they cannot use their voices properly and over night new stars are rising to instant fame— earning untold wealth because they have trained their voices. And there are not enough of these new stars to supply the

Hollywood wants you. It is calling now as it has never called before if you will spend a few moments daily in improving your God-given voice. But before you try to improve it, you must find out how it it is a scientific fact that your voice sounds entirely different to you than it does to anyone else. You cannot, by nature, hear yourself as others hear you nor tell when you speak how your true voice sounds.

New Easy Way

But now with an amazing new instrument you can at last hear your voice exactly as it is heard by others—exactly as it registers in the microphone. And a remarkable school in Hollywood will help you get ready for the "Talkies," the stage or for a successful business career by improving your voice in your own home by the common-sense audible method.

With the recording instrument, which you receive in connection with the interesting course in voice development, you make phonograph records of your voice after each interesting lesson. You then send them to the Institute where they are listened to, orally corrected and returned to you by a famous professor who is training many of Hollywood's stars for the

"Talkies." The records are double faced -vou talk on one side and the professor gives you his helpful spoken criticisms on the other. It is easy to learn by hearing because you simply play your records over and over again-note your particular mis-takes and difficulties and hear a world authority tell you easy ways to overcome them. The instrument you receive from Hollywood Voice Institute is not only a scientific recording instrument, but also a beautiful full-toned portable phonograph,

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A startling new book. 'Hear Yourself As Others Hear You,'' points the way to success and happi-ness. It is FREE. You should read it at once whether you are interested in the tremendous oppor-tunities open for you in the 'Talkies,'' on the staze, in public speaking, radio broadcasting or in business.

responder operating, failulo producesting or in business. This amazing book tells you how to become a forceful, dynamic speaker—how to develop a dramatic, resonant, well-modulated voice—how to conquer fear and "stage-fright"—how to win respect when by knowine, how to master others, Your copy is awaiting you — PREE — send for it today—use coupon below.

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ASHFUL³

To Spain and Back

(Continued from page 71)

SPAIN A WEEK AWAY

FRIDAY, June 29.
One of the hardest days on the boat.

One of the hardest days on the boat. Up at five o'clock. Watered all mules and gave them two bales of hay. Cleaned up stalls. Pitched manure till three. Brought hay and oats up from fourth deck. Cleaned troughs. Fed oats. Went to bed.

Saturday, June 30.

Judy Jones and myself got an offer to get a jazz band together and play for the Folkes of Paris (one year's contract). Jones Tolkes of Paris (one year's contract). Jones both of the property of the property

Sunday, July 1. Morning work was finished by nine o'clock, and we were permitted to sleep until noon,

The captain announced that we were passing the Azore Islands, which were about fifteen miles to the South. By eight o'clock in the evening we could see the tower light and the tall mountains of the Azores. At nine-thirty I sent a Radiogram to the folks at home. The operator on the Lancastria sent the message to the Azores and they cabled the message to New York. Then it was telegraphed to Olathe. Went up into the

row's-nest.

Monday, July 2.
Passed two schools of corpus fish. About fifty in a bunch. They all jump one or two feet into the air. The sun wasn't bright enough to get a picture of them.

SCORING ON YALE

TUESDAY, July 3.
Tuesday was Bh's (Buddy's young brother) birthady, but all I could do was think of him as we were exactly three thousand miles from New York. We worked pretty hard during the day. A night the Yale bunch stole a watermelon but when they ate it they found it had mustard, pepper, curry and oil in it. There hasn't been much

Wednesday, July 4.
Everyone got up early—but not a fire-cracker was heard. As we were sailing under the German flag, our same work was done. The crew walked around on the top deck and yelled, "Holiday" but the Captain found plenty of work for them. For supper

found plenty of work for them. For supper we were given fresh doughnuts and ice cold lemonade. Twelve mules died. Record: none of mine have died yet. Thursday, July 5. Up at five-fifteen. Usual work. Word that we would see land by eight o'clock. Every one excited. At ten o'clock the coast of Moone excited. At ten o'clock the coast of Mo-rocco was seen in the haze at the right. By ten-thirty to the left of us was a white-capped mountain. But we learned that it was white sand. By noon we were able to see the coast of four countries: Spain, Portugal, Morocco, Africa and Gibraltar, which is under English possession.

which is under Engish possession.
Friday, July 6.
All day Friday we were within a few miles distance of the coast of Spain. The coast was made up of rough, jagged mountains, some appearing dark, while others looked pure white. Work seemed much easier on Friday as everyone was hustling around getting clothes together and building passage chutes to run the cattle out of the boat. In the evening every man gathered at the bunk and as on nights before, contests were

GROUNDED IN PORT

SATURDAY, July 7. Saturday was the big day on board the Lancastria. The coast was very distinct and by eleven-fifteen the lighthouse of Terragona was plainly in view. But as we

entered the breakwater, the ship gave a lunge and struck on the bottom. What do you know about it—struck and only two thousand yards from shore. The Captain thousand yards from shore. The Captain said there was nothing to do but to anchor and wait until the tide came in the next morning. Everybody went swimming Dean morning the compared to the said of the compared to the compa

July 8.

At six o'clock the tide was high enough and we started to dock. With the aid of tugs and we started to dock. With the aid of tugs are seven-thry. Feed males. Afew minutes after we had tied up, our chutes were all fexed and we started running the mules out. My job was in the bottom of the boat heading the mules from one pen to the other. It was a very hard job as the mules were very frisky after being tied up for fitteen or twenty days. When they got into the open, they would run wild-and one mule even fell off the pier into the sea. After boat with a pulley was secured and the mule was raised out. By three o'clock every one of the eight hundred head were out of the ship. All worked until five money and we went to town. Had eight-course meal at Hetel European. Band con-ert. Followed crowd up and down the main drag. Wrote letter home. At six o'clock the tide was high enough

MONDAY, July 9.

Adams asked for volunteer workers to utload ship of oats and hay. Our bunch (five) and only two Yale were the only boys that would work.

Tuesday, July 10.

Drinking liquor is no sin in Spain. They are raised and weaned with wine. The ship are raised and weaned with vine. The ship

crew were given permission to go to town-five or ten of them had not been there more than two hours until they were escorted back few minutes one would come zig-zagging towards the boat. They were all so drunk they couldn't tell the captain of the ship from the mess boy. As they were late for their meals, the steward would not give them any food. One of the stokers that was under immediately got a long rope and fixed a nose. He went to the steward's room and tried to hang him—but the stew hit him a blow in the face and knocked him cold.

At depot we secured third-class tickets to Barcelona. All railroad people (first, second astonished, as they said Americans always rode first class. The fifteen miles between T. and B. is very mountainous. We went through twenty-nine long tunnels—it was almost a subway ride the entire distance. veryone grows grapes and makes wine. conductor never says a word while on rain. Searched our goods. Our passports

WEDNESDAY, July 11. Up early. Everyone eager to re-ceive their mail at the American Consul's

Thursday, July 12.
Up late. Shopping. American consul.
Wired for ticket on the America. Got our
French visa for twenty-five pesetas. All
went to Tango cabaret. Jones and I played.
Had big time. They like American jazz

Friday, July 13. Great to be loose and free. Walked up and down Rambla, which is the main drag. Wide cement passage way in the middle of street. Stands, news, flowers and benches. You can rent a bench and sleep there all night. The Rambla is

beggars.
Monday, July 16.
Five-thirty train for Paris. Third class.
Didn't know whether it was right train or
not. Passed through Pyrenees Mts. Very hilly. People farm on side of hills. French border at eleven-thirty. Changed Spanish money to French. Everyone talked French. Not one of us could understand. Arrived

TUESDAY, July 17.

Cook & Son sett us to Canmarten
Hotel. (Speak English there.) Cleaned up.
American Express. Hundreds of Americans.
Bought excursion tickets (American Express). Took the tour in a big truck with fity
Americans and English interpreter. American Express trip over Paris. At night sat in
from at big cale and watehot the beautiful front of big cafe and watched the beautiful

French girls pass by.
Thursday, July 19.
American Express for tickets to London.
Settled up at hotel, Looked up Phi Psi.
Bought Bh's belt. Had laundry done.

Paris is very beautiful city with streets winding in every direction. We got lost every time we left our hotel. On the display windows of many shops is "English Spok-This is especially so at the ladies' hat, waist and department stores, as so many Americans go to Paris for their styles. The girls surely know how to dress and paint. It is very hard to find a men's furnishing store, as everything is specialized for the women. The men wear spats, stiff hats, canes and monocles. They are not nearly as

canes and monotaes. They are not nearly classy as the girls.

Left Thursday night for London, nine o'clock. Third class. Arrived at Dieppe at midnight. Luggage was searched as we were ready to board the English channel boat. Storm and bad fog. I got sick—boat seemed like it was turning over and over,

HOME AND HAPPY

FRIDAY, July 20. London hotels do not have running water. Places we saw and went through: Westminster Abbey, Buckingham Palace, home of George V, King of England, Tower

Saturday, July 21.

Saturday, July 21. Up at six. Caught the tube and went to Waterloo station. Biggest in world. Special U.S.L. train for Southampton. Channel was very cold. America big enough that she didn't rock or quiver much. She is eight-day boat but took us twelve on account August first immigrant quota, First class throw apples, oranges and money to little children. Two whales were seen. Wasn't sick at all. Draw for seats at table and I had to sit next to the foreigners. Lemonade nad to sit next to the foreigners. Lemonador for sale all the time. Long and tiresome trip as we had nothing to do. Borrowed the Philippino's drum. Had big dance. One lady crazy and jumped through port-hole. Took her old clothes with her. Caught sight of Liberty and New York skyline on August 2. Mighty glad to see it.
Thursday, August 3.
Break. Dean and I went to five Ford

Preak. Dean and I went to not Ford Agencies to buy cheap car. Found touring car—sixty-three dollars—after much argument. That was our limit. Dean gave thirty-four dollars. I, twenty-nine. Drove thirty-four dollars. 1, twenty-nine. Drove in our Ford up Broadway. Friday, August 4. At nine we were on our way to Kansas. This is all I'll write unless flivver breaks down. Great trip.

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ig clip.

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Street & No..... State

It's Become *a Habit* With Her

You know that only a few months ago one of the bestknown stars of the screen, who'd been out of the limelight for some time, suddenly was yanked back into it to sign one of the sweetest little contracts that ever wore a dotted line.

And that her work since that time has been such as to prove that she was worth all the fortune showered on her and plenty more.

In short, she was re-discovered. But that's nothing new. She has always been going through that experience. First being discovered, then re-discovered, and then discovered again.

An odd personality. And a most fascinating one when you know it.

You know who she is, of course: Bessie Love. But do you know anything about her, the real Bessie?

The Bessie whose name isn't that. The Miss Love who's never been in love. And who knows why.

You ought to know. It's a fascinating story. And you will know-next month. In the June issue of Classic. For in that will be published The Confessions of Bessie Love.

The June Classic will be on the newsstands May 15th. Make a date with yourself now to be at the same place at the same time.

MOTION PICTURE CLASSIC

"It's the Magazine with the Personality."

What's the Guest Thing To Do?

(Continued from page 53)

I had him. He sent me to Europe once a year, which is more than you do. And he could talk about something else besides say for a certain somebody I know

I would like to get your opinion as to whether it is time to leave after the first platter is thrown. Or should the correct and nnocent bystander wait for the second?

Thank you

I see you have in most of your books a chapter on introductions. Perhaps they would be all right in most places—practically anywhere but Hollywood. For instance, you fail to mention which exit to choose when forgetting the name of one famous while introducing her to another could forget Norma Shearer's name? I did. All I could think of was Eleanor Boardman. Now, why did this happen to me? Right I do wrong in fainting?

It is right here that I would like to suggest that with every tip for a hostess or hos ou run a corresponding note for a guest This seems to be a deplorable lack in most of your books. How To Be a Perfect Guest is no end important. Ringing the door-bell

Take the door-bell of James Cruze and Betty Compson. You ring it, and what happens? Somebody comes to let you in, of course. Most often it is Betty. Ah, yes, you can see that she remembers the face, but it's the invitation that slips her. Never mind. Just supply the name and Jim and Betty will supply the food and the drinks. On such an occasion as a Sunday at the Cruzes', would it be all right to say

Cruzes, would to be all right to say:
"Manners is the name. Don't you remember? You asked me out at the last Mayfair party. I was the girl in the green dress. You said 'Come out some time.'
Well, here I am. If you have anything I like to eat, I'll stay. I brought my own gin,

so I'll save you that expense. But if any-body spills anything on me, I'll sue you." By smiling sweetly, I think I could get away with that, because I've seen it happen

Derore.

Now, what I want to know, messieurs et messdames, is do we behave like human beings in Hollywood? And if not, why not?

Most cordially yours,



And speaking of etiquette, here's Eddie Quillan absorbing some on baseball from Mike Donlin, the Babe Ruth of ten years



The man who was guardian angel to the "Four Devils," Farrell MacDonald, has turned out another performance of arresting effectiveness in "Riley the Cop"

Laugh, Lon, Laugh

(Continued from page 67)

walked across the stage, and Lyle and Emerson watched him until he went off might be Lon Chaney,' Lyle said.

might be Lon Chaney; Lyle said.
"A couple of minutes later, the same fel-low returned, minus the pail, and with whiskers. They watched him silently and then turned to each other and said, 'It might be Lon Chaney;' The super made four or five entrances, each time in a differ-ent make-up, and each time with the same

They were working up to a climax which came when a prop spider was introduced and Emerson was about to step on it

"And I sat in the audience and laughed.

Sure, laughed at myself.
"Yes, I've been everything from an anteater to a centipede, all for the sake of that joke. I think I got the biggest kick out of the honor—I guess it is an honor—when a flashlight company asked permission to use

"And the other night I saw a Colleen Moore picture, I think it was one of hers, with a title that read, 'You can do that about as easily as Lon Chaney can play

"When Gus Edwards joined us at the studio, he wrote a song about the joke. The music is kind of creepy and low. He calls it, 'Lon Chaney Will Get You If You Don't Watch Out!'
"There's another song that makes men-

tion of it, too. It's a vaudeville song, the description of a negro 'Step and Fetch It' dance. It runs something like this:
"'You swing one foot—then swing a little

"You see, they're not content with making a joke of me. They've even made me into a verb." And such, my dear, is the penalty of fame.

"STEP ON IT, MOTHER > THIS ISN'T THE POLKA"



MODERNIZING MOTHER . . . Episode Number Four

THE HAPPY RHYTHM of her youth, the buoyancy, sparkle and zest of all her ways, her self-reliance and sanity-it is these charms of the modern daughter which are tempting the world away from old-fashioned ideas - preaching the new thought of not growing old.

In a gloomier age, women were resigned to drudgery. Today, young womanhood does not permit drudgery to cloud her joy of living. She is the champion of every new device which adds to the pleasure and ease of existence.

It is this eagerness of youth for something better which has won for Modess, in so short a time, a nationwide popularity. For Modess is infinitely finer-more comfortable, safer.

The softness, pliancy and gracious ease of Modess are due to the remarkable new substance of which the filler is made. This filler is as fluffy and downy as cotton, amazingly absorbent and instantly disposable. There are no square edges to irritate -- the sides are smoothly rounded. For still greater comfort, the gauze is cushioned with a film of cotton.

Modess is made in one size only because its greater efficiency meets all normal requirements without readjusting size of pad. A box lasts longer.

Modess is deodorizing. Laboratory tests prove it to be more efficient in this respect.

You are sure to prefer Modess every woman does. Since it costs no more-why not try it?

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Modess



Could You *Kiss* a Man Who *Repels* You?

Does a woman really know when she truly is in love? Whether what she interprets as the thrill of love is that—or fear—or what?

It seems to be a complex thing, this love business.

But there's this to say about it: that only those who have been through its bewildering experience can contribute to the understanding of love anything worth-while and genuine.

Which brings us to this point: that in a forthcoming issue of MOTION PICTURE there will be one of the most fascinating love-life stories we have yet published.

You know the author of it. She is one of the most famous women in the world. A woman both charming and fearless—and overpoweringly attractive to men.

She has lived and dared-and known love.

No matter what your own experience, what your own views on love may be; you'll find this the most engrossing revelation of the inner storms that rage through a woman's heart that you have ever encountered.

It was she who said that she knew a man who was repulsive to her. And yet a man whom she could not resist kissing. Was this love? And if not, what?

Don't take a chance on missing this story. It will appear in an early issue of

— MOTION PICTURE —

"It's the Magazine of Authority"

Your Neighbor Says-

(Continued from page 65)

traffic. Most of the movie taxicabs haven't any engines. This one was merely the back seat with a long stick attached to it and a man on the other end of the contraption bumping the stick up and down. When it comes out in the picture, it will look like a real yellow on a cobblestone road.

"But that's only a few of the many incidents that prove to us that Hollywood and the picture stars are a lot different from what we had thought them to be. Here are a few things we all agreed on:

a few timings we are agreed unity. Picture stars, who are beautiful on the screen, are often not so hot in the flesh. Actors don't act except before the camera. In fact, actors, contrary to the general recognize them. Hollywood is a real city—with dinky side streets as well as wide boulevards; with banks and drug stores; with tall department stores and small shops; with beautiful large restaurants and dingy hash-houses—it is exactly like any other town of its size.

THE HOLINESS OF HOLLYWOOD

"FUNNY, we had decided that Hollywood was just the name of the place where all the studies were located. Back in Augusta, Georgia, my home town, Hollywood isn't spoken of as anything tangible, reachable that it may just be hoped for. We used to speak of movie stars with the same reverence as we would if speaking about the president of the United States. Seeing Hollywood is just like finding out.

Seeing Trolywood is Just like among our that there ain't no Santy Claus.

The see ain't no Santy Claus is the see a see

"Still, with all its sameness, Hollywood has a certain glamour and mystery even after you've seen it. For instance: you go down the Boulevard and come to Henry's down the Boulevard and come to Henry's heart that it is owned by Charlie Chaplin—then the little building takes on a different color in your eyes. That is the kind of thing that Hollywood offers that no other city can give. The proximity of so many celebrities in a town where they seem to be taken for granted is something new and part of an uneventiful day's work for the residents of Hollywood. Back in Georgia we get a thirll out of just talking about

them.
"There is one thing that Georgia still has,
(Continued on page 110)

After Four: Mrs. de Mille

(Continued from page 78)

business or professional wife, but he expects subconsciously, that she will be the old-fashioned wife too. A mother with a career of her own must turn over some of the experience will probably be better for the experience will probably be better for the mother. It is all a matter of choosing the essentials of life and letting the non-essentials go.

To me the essentials of happiness are

To me the essentials of happiness are home, family and work. Other things might be delightful, but I haven't time for them and I don't miss them. I am a busy woman. I am a complete woman. I am a happy

Letters to the Editor

No Criterion of Popularity

BLACKPOOL, ENGLAND - I have read

These synthetic fans don't care whether

For the same reason it is unjust to believe a star's decline in popularity must coincide with the falling-off of his fan-mail. Suppose

gives ample time for every fan on earth to have written at least once, and secured a photo. They may still admire him, but there is no need for further writing.

I think fan-mail is a faulty gage of public opinion, and I would be glad if you public opinion, and I would be glad if you got the still of th see how it appears to a writer of it.

Barbara Fletcher.

Small But Wise

LAWRENCE, KANSAS—We are only twelve years old, but we thought we would express our opinions of your interesting

We approve and recommend such pictures as "Ben Hur," "The King of Kings," etc. We do not approve of pictures of the Under-

We are interested in an amateur movie

club. We are trying to earn some money to keep our club in existence. We wish you would put articles in the MOTION PICTURE about amateur movie

Your magazine is nitry, but we would like to have more pictures.

My friend's uncle is going to try for the "Talkies." He has received letters of high recommendation from Buddy Rogers. He was in a movie made in Lawrence last summer, entitled "A Day in Hollywood." It was a dickens of a show, but would do for a screen test. We approve of "Talkies," and hope they will mark another milestone in the rapid progress of motion Tours.

Keep on Looking, Gary!

ST. JOSEPH, MISS.—Recently, an arti-cle appeared in the Motion Picture Classic, cle appeared in the Mation Picture Classic, in which Gary Cooper says you can't trust women. He certainly didn't hand them any bouquets. I think it is a shame for him to feel that way about his opposite sex. He has evidently placed his confidence in the wrong person, or, in the Movie World. I suppose they would say, "he htrhed his wagon to the wrong star"; and when it failed to shine in the right heaven, he grew bitter; and now he thinks all women are m sorry for him because it is very to have shattered illusions. will realize his pet dream some day; but he

How About It, Fans!

SEATTLE, WASH.—I'm nursing a grievance and I'm out to give it a good airng! First, let me say that I like the movies. sion that I don't! I have my favorite stars, the same as anyone else who is in any way can forgive them any old faux pas that they

Of late there has been a series of articles people. I am referring in particular to an article which appeared in MOTION PICTURE, own skin? I wonder. If one is to judge by the panic stricken tone of these recent outbursts on the part of the magazine writers. let-down, then why all this sob stuff? For heaven's sake, Hollywood, don't stoop to slinging mud at your opponents! Preserve at least your dignity and if you are in danger of being defeated, then take that de-feat gracefully—and with a little of the old trouper spirit. As I said before, I have a great liking for the movies—but I have a great love for the stage, because I have done stage work myself and my dearest friends are people in the profession. And I will say this of people in "legit,"-they are good sports! Besides your magazine articles con-tend that not even the President of the United States could crash into the movies unless he has IT and a few other things, so if the stage stars are being signed up right and left, don't get a personal grudge against the stars themselves, but blame it upon

Why Not Choose With Care

RICHFORD, VERMONT-I have seen many letters in the columns of MOTION PICTURE arguing the relative merits of ro-mantic and realistic movies. I cannot see why people must always be finding fault. It cannot be that these people concentrate very deeply on the plot or on the acting, or they would not make such foolish demands. Consider "The Way of All Flesh." Is there any person that always demands happy endings who would not admit the story would have been ruined if Mr. Iannings had joined his family instead of plod-

very company makes both romantic and realistic pictures. To those persons who and realistic pictures. To those persons who do want it that way, however, I suggest that they consult the excellent reviewing department of MOTION PICTURE. There they can ment of MOTION PICTURE. There are, indicated in the model and can avoid others. I think a good motto for "movie" fans would be, "The movies give you what you want; therefore, be satisfied."

H. L. H.



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Your Neighbor Says-

(Continued from page 114)

after seeing Hollywood. Georgia has the most beautiful girls in the world. Hundreds of them, too. If you were to walk a block on Broad Street in Augusta, or a block of on Broad Street in Augusta, or a block of any street in Atlanta, you couldn't help but see at least ten beautiful girls. And when I say beautiful, I mean clean, wholesome beauty. I walked the full length of Holly-wood Boulevard one afternoon for the sole purpose of seeing just how many real beau-ties I could find. I didn't see one beautiful girl the whole length of that long street. I saw quite a few rather pale-faced, dissipated or young girls with bleached hair. The girls, in Hollywood, on the whole, look as if they needed more sleep and less make-up. The so-called beauty market of the world needs a few fresh, clear-eyed and pink-cheeked Georgia paches.

THE GIRLS AND JACK

"I BELIEVE we saw more good-looking girls out at the Metro-Goldwyn-Mayer Studio than at any other place. Joan Crawford, Anita Page, Josephine Dunn and Marion Davies. They all seemed so peppy and full of life and happiness. We also met John Gilbert, Ernest Torrence and Buster Keaton while we were out there. If there is any one movie star who looks exactly as he does on the screen, it is John Gilbert, Just as handsome, a real gentleman and a fascinating talker.

"When you come to Hollywood, of course you want to see a lot of stars and the best place to see them is at the opening of a new picture. Take Grauman's Chinese Theater or the Carthay Circle on the evening of a perchased the Carthay Circle on the evening of a ore the real control of the con

from her car; a big round of applause greets her; the crowd of onlookers surge forward as though to swallow her up entirely; she smiles as she steps to the radio broadcasting smites as site steps to the radio broadcasting microphone and says a few words to a waiting world. Following in rapid succession. come Bebe Daniels, Charlie Chaplin, John Barrymore, Dolores Costello, Greta Garbo and John Gilbert, and so on and so on. All in huge, costly motors, each driven by a liveried chaufleur. Truly, on such an occasion, Hollywood puts on her Sunday best and paradels her movie stars for all no see. and parades her movie stars for all to see.

A STAR APIECE

"THE night of January first—after our game, which, I might modestly remind you, was won by the Ramblin' Wreck—we you, was won by the Ramblin' Wreck-we had a dancing party. It really looked like an opening. The good folks of Hollywood gave each member of the team a little movie star for his guest of the evening. I escorted Alice White. The other boys had such dates as Sue Carol, Marian Nixon, Raquel Torres, Lois Moran, Clara Bow-onli you know, they were all great, all entertaining and "My advice to any young fellow who wants to see Hollywood and see it right, is to be lucky enough to be on a football

to be lucky enough to be on a football team that plays in the Rose Bowl on New Year's Day. You'll find Hollywood pins a magic rose on its athletic visitors. And if Georgia-you'll probably go home married





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Skin Troubles





Not alone for her attractiveness is Leatrice Joy unusual. She is, as the book-shelves prove, one of the few stars in Hollywood with a literary background

The Answer Man

born Feb. 9, 1891. Playing in "Bulldog Drummond," Samuel Goldwyn Prod., 7212 Santa Monica Blyd., Hollywood, Cal. Santa Monica Blvd., Hollywood, Cal. LeRoy Mason, who played in "Revenge," is a new-comer to the screen. Your letter will reach him at the Edwin Carewe Prod. Tec-Art, Hollywood, Cal. Thanks a lot for the greetings.

A NOVARRO FAN—Ramon was born in Durango, Mexico, Feb. 6, 1899. He is five feet eight. Has never been married. His latest picture is "The Pagan." He is not leaving the screen, but he is going to Europe return and resume his screen work. Banky was born Jan. 9, 1902. Rod La Rocque, Nov. 30, 1896. Don't feel bad about the writing, I think it's great.

CHUCKY—Nils Asther's biography is printed above. This bird sure is popular with the wimmin. That is his real name. Eton Collegeat Windsor, England, was founded in 1440 by Henry VI under the title of The College of the Blessed Mary of Eton beside Rex Lease is free-lancing right now. Nick Stuart and Sue Carol have the leads in "Girls Gone Wild," Fox Studios, 1401 No. Western Ave., Los Angeles, Cal.

JUST JANE—Glad you discovered you had some questions to ask. Shoot 'ma long. Joan Crawford was born March 23, 1966. She is five feet four, weight 110 pounds, has coming. She is playing in "Our Modern Maidens," Metro-Goldwyn Studios, Culver City, Cal. Sally O'Neil can be reached at the Tiffany-Stahl Prod., 4516 Sunset Blvd., Hollywood, Cal. Sue Carol was born Oct. 30, 1907. She is five feet four, weighs 120 note the difference in the spelling of their poots the difference in the spelling of their note the difference in the spelling of their names. The number of stars that have S. A. are too numerous to mention.

LILLIETTE BUNNY-That's a pretty name. Clara Bow was born in Brooklyn, N. Y., July 29, 1905. She was ill with the

to fat men and women



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February 3rd I began tak

Before taking Henn-O-Kemp I weighed 195 lbs. I have reduced 45 lbs. and am feeling fine.—Miss E. Z., Pittsburgh, Pa.

L. rittsburgh, Pa.

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effects. I have never been
in better health. Previously I used every known
flesh reducing remedy
with no effect.—Julia Costello.

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My weight is lbs. I want to reduce. . lbs. My age is ... years.

We Wonder How Wise An Apple He Was

Maybe the boy who first came forward with the idea of letting well enough alone was a wise apple

We wonder what might have happened if everyone who ever heard that advice had taken it.

For if people had been willing always to let well enough alone, we'd still be sending letters across the continent by pony express.

We'd still be depending for our thrills upon looking at pictures of Vesuvius through the

hand stereopticon.

We'd still be getting our music from the old prickly-pear music-box roll.

For those things, in their way, were well enough.

And in particular, we wouldn't have a fan magazine of the sort that MOTION PICTURE is.

For MOTION PICTURE is built upon the premise that well enough isn't enough.

isn't up to the proper standard.

Every successive number has got to have more news, newer news, newer vewpoints, newer ideas, fresher and more interesting illustrations than the one before.

Not easy, of course. That is, not easy on those who publish it. But easy on those who read it. Which is the important thing. And which is why, we believe, MOTION PICTURE is the fastest-growing and most lawtungly liked periodical of its sort in the world.

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Resinol



There are many stars in Hollywood who own fleets of Rolls-Royces and herds of Fords. But David Lee has it on them all: he is president and sole possessor of an entire railroad

flu, but has recovered nicely, thank you. Wait till you see her in "The Wild Party." Fredric March is her leading man. Mary Pickford was born May 8, 1893. She is playing in "Couptett," John Mack Brown plays opposite. Gaston Glass and Virginia Valli have the leads in "Behind Closed Doors," Columbia Studios, 1408 Gower St., Hollywood, Cal.

JUST NINETEEN—What a happy age. Your letter was a little bit late for the previous issue. Sally Randi splaying on the stage. She was born in Winchester, Ky. Is five feet tall, weighs 114 pounds, blonde hair and blue eyes.

MRS. W. P. A.—Leatrice Joy is appearing on the stage. She had the lead in "Tropic Madness." Her picture appeared with her daughter. You may write our circulation department for these back copies, James Ford may be reached at the First National Studios, Burbank, Cal. Lon Chancy is playing in "The Bugle Sounds." George O'Brien in "Son of Anak."

PATIENTLY—Charles Ray was born May 15, 1891. He is married to Clara Grant. Charles He is married to Clara Charles and Charles He is married to Clara Charles and Charles He is the Charles He is

MARVELLE—The song theme that was played during the showing of "A Woman of Affairs" was "Love's First Kiss." In "Shopworn Angel," "A Precious Little Thing Called Love." That is Greta Garbo's real name. Mary Nolan was born in St. Joseph, Mo., about twenty-five years ago. She was formerly known as Imogene Wilson. You're right, nothing is quite so dull as the last half of an eight-hour ride in a day coach.

HARRIETTE—Walter Miller and Ethelyne Clair have the leads in the new Pathe serial, "Queen of the North Woods." Write them at Pathe Studios, Culver City, Cal. Jackie Coogan is in Europe, appearing on the stage. Baclanova's first name is Olga,

she was born in Moscow, Russia. Marceline and Alice Day are sisters, their real name is Newlin. Alice Joyce, Myrna Loy, Loretta Young and Richard Tucker are playing in "The Squall," First National Studios, Burbank, Cal.

BENNY—Monte Blue was born in Indianapolis, Ind., on Jan. 11, 1890. Hais and has brown hair and eyes. Real name is Blue Mountain, his ancestors were Indiana. He is playing in "The Grey-hound Limited." Warner Brothers Studios, 5942 Sunset Blvd., Holly wood, Cal. Jacqueline Gadson is now the Call of the Call of the Call of the Call of the at the Metro-Goldwyn Studios, Gluter City, Cal.

G. O'B. FAN—Coorge O'Brien's father in still Chief of Police of San Francisco. George was born in California in 1900. His next picture will be "Son of Anak," Fox Studios, 1401 No. Western Ave., Los Angeles, Cal. June Collyer is twenty years old. She is five feet five, weight 14 pounds, and has brown hair and hazel eyes. Real name Dorothea Hermance, entered pictures in 1927.

THE THREE MUSKETEERS—Greta Garbo and Nils Asther have the leads in "Wild Orchis." Buddy Rogers and Nancy Charolla. "Slove Harmony, Paramount Charolla. "Slove Harmony, Paramount Call. Marion Davies in "Rosalia." Anita Page and Joan Crawford in "Our Modern Maiden." Agnes Francy is a New York girl, is about seventeen years old. Audrey Ferris, in Detroit, Mich., Aug. 30, 1999. Is five feet two, weighs 103 pounds, has auburn hair and brown eyes.

I don't think you had to was born in San you? Lina Basquette was born in San Mateo, Cal., April 19, 1907, she has dark blue eyes and back hair. Was married Jan 7, 1939, to Peverel Marley. Gary Cooper, Esther Ralston and Emil Jannings are playing in "The Betrayal." This was formerly called." An Alpine Romance. "Glad to hear called." An Alpine Romance." Glad to hear will prove a bigger success for your color.

MAGGIE-I guess you win the money.



One of the more considerate sort of quadrupeds is Jean Arthur's horse. When she dresses in white for polo, so does he

Clara Bow is still single. Charles Delancey played in "The Faker," Columbia Studios, 1486 Gower St. Hollwood, Cal. You refer to Rex Lease in "The Younger Generation," also n Columbia picture. Rod La Rocque was Billie Dove's leading man in "The Man and the Moment," Laura La Plante and John the Moment, "Laura La Plante and John Kalbeyn "The Hamstel Lady," triversal Rodge of the Columbia Studies of the Columbia St Hollywood, Cal.

WHOOPIE—That's a great show. Where did you get the idea Clara Bow died? She is Party." Richard Arlen is married to Jobyna Ralston. Norma Talmadge to Joe Schenck. Lon Chaney and Estelle Taylor played in "Where East is East."

VILMA ELLIS—Thomas Meighan, Marietta Millner and Cullen Landis played in "We're All Gamblers." That is Evelyn Brent's real name so far as we know. She was born in 1898. Bessie Love playing in "White Collars." Charles Delaney Aug. 9, 1900, he is five feet ten and a half, weighs 162 pounds, has black hair and dark brown

THIRTEEN YEARS OLD-Phillip Holmes, son of Taylor Holmes, the stage player, was Buddy Rogers' roommate in "Varsity." Nita Naldi is one of the tallest Varsity." Nita Naldi is one of the tallest screen actresses, she's five feet eight. Mary Duncan and Warner Baxter have the leads in "Thru Different Eyes." Grant Wither, James Kirkwood, and Gertrude Olmstead are playing in "The Time, the Place and the Girl., Warner Brothers Studios, 5842 Sunset Bivd., Hellywood, Cal.

NINETEEN-All we need now is sweet Al Jolson was born in Washington, D. C. Real name is Asa Yoelson, pronounced Johl-son. Latest picture "Mammy," War-ner Brothers, 5842 Sunset Blvd., Hollywood, Cal. Ramon Novarro is going to Berlin to appear in opera; six months later, however, he'll return and resume his screen work. The song theme of "Mask of the Devil" was "Live and Love."

M. A. R.—Mary Brian was born Feb. 17, 1908 Ramon Novarro, Feb. 6, 1899. Alice







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The Private Life of Miss Film Star

NOTHING very private about it, to be recent trip to Europe, her latest love affair and her preference in cigarettes. But you didn't know, we'll venture to say, that

on her dainty feet are a Man Prant pair of miracle shoes. Shoes that permit her to work long hours on the set her to work long hours on the set. Shoes that allow her to move naturally and in comfort through scenes that later millions will watch with critical eyes.

Hollywood has gone, not health-mad, but "Health-Mode." Many, many stars now wear the shoes with the two patented health features that keep active feet well. With Robyn Health-Mode Shoes, bunions and callouses and fallen arches are impossible. For the feet are gently urged into correct position, and the body's weight distributed to the proper parts of the feet.

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My favorite Shoe Dealer is



J. J.—LeRoy Mason was Jorga in "Revenge." He is married to Rita Carewe, daughter of Edwin Carewe. Your letter will reach him care of Edwin Carewe Prod. Tec-Art, Hollywood, Cal. Arthur Lake was born at Corbin, Ky., in 1905. He is six feet tall, and has light hair and blue eyes. He is playing in "Campus Kisses," Universal Studios, Universal City, Cal. Jack Stone, who played the scared aviator in "Lilac Time," is a cousin of Colleen Moore. He was born in London, and then resident of New Orleans, was a deke at Tulane in 1923; afterwards he attended Oxford and the University of Southern

INOUISITIVE-Don't mean a thing Mary Astor, whose real name is Lucille Langhanke is married to Kenneth Hawks. Her latest picture is "The Lady from Hell." Fox Studios, 1401 No. Western Ave., Los Angeles, Cal. Lloyd Hughes to Gloria Hope and they have a son Donald. Alice White is still single. Larry Kent has an important rôle in "Life," Tiffany-Stahl Prod., 4516 Sunset Blvd., Hollywood, Cal.

CLARENCE-RUSH-That's just what



While Gladys McConnell travels by airplane from Hollywood to a picture location at Agua Caliente, in Mexico, she has Max Factor, the make-up maestro of the movie Mecca, do a bit of lily-gilding

I'm doin'. Anita Page was born at Murray Hill, L. I. She is eighteen years old, five feet two, weighs 118 pounds, and has blonde two, weighs 118 pounds, and has blonde Modern Maiden." Metro-Goldwyn-Mayer Studios, Gulver City, Cal. Al Jolson's next picture is "Mammy." Emil Jannings was born in Brooklyn. You're wrong, it wasn't Russia. Richard Talmadge was born in Caumburg, Switzerland. He free-lancing.

DIMPLES—You'll faw down and go boom. Helene and Dolores Coastello are Spanish and Irish descent, Helene is the elder. Esther Ralston was born at Bar Harbor, Maine in 1902. Has a birthday on Sept. 17th. Her latest picture is "Here Comes the Bandwagen," Paramount Studios, 5451 Marathon St., Hollywood, Cal. Janet Gaynor is about twenty-three, she has red gold hair and brown eyes. Renée Adoric is twenty-seven. Corard Nagel, March 16, 1996, married to Ruth Helm and they have a daughter.

TWO INQUISITIVE FANS—Never put off till tomorrow—unies it be the collector. You refer to Stuart Kinox in "Lilac Time." You may write Joan Crawford and Marion Culver City, Cal. Richard Arlen, Nancy Carroll and Neil Hamitton, Paramount Studios, 5451 Marathon St., Hollywood, Cal. Charles Farrell, Janet Gaynor and Nick Stuart at Fox Studios, 1491 No. Western Ave., Los Angeles, Cal.

ALICE GIBBS-Renée Adorée was born ALICE GHBS—Renée Adorée was born in Lille, France, twenty-seven years ago, Her real name is De La Fonte. Nils Asther, Sweden, Jan. 17, 1902. That's his real name, Jason Robard's real name is Jay Nelson, he's about thirty-five. Thomas Meighan is making a talkie for Warner Brothers, William Powle in "The Green Murder Case." Send me twenty-five cents for a photo of William?

M. M. B.—Jose Crespo played the part of the dreamer in "Revenge." Don't believe Milton Sills's son has ever appeared in any picture. Milton will be seen next in "Pat and Mike." Haven't the age of Buddy Rogers' brother. Haven't a Charles Morton Fan club on my list. Why not start one?

That Cisco Kid

(Continued from page 90)

worth or Mr. B. Altman or any other

He doesn't go to parties. Almost never, Most of his close friends are lawyers, doc-tors, bankers, and such. Alice Joyce is a very close friend of the Baxters. Anna Q.

THE BOY CAN COOK

HE loves to cook and I am here to testify bobs, because I ate 'em.

He can do magicians' tricks, too. And he doesn't object to his wife doing screen

the hook and goes to sleep again.

A dark, definite, handsome, well-dressed distinguished man of business, that's what to "my Art." Very little of homo-Holly-

He is decidedly of the type that builds its success from the inside out, and this would argue for the continuance of his achievement. For it would appear to be of the sort that is not fortuitous.

He crashed through to a violent popular-Kid. Which means romance of the red and throbbing species. But it is the sound reality of the man be-

something about Warner Baxter, it is not



The greatest bit of luck in a dog's age was the good fortune of this Pekingese to be adopted by Sue Carol



SERVICE

Business today is based upon service. The "grab and run" manufacturer is almost extinct. Advertising has played its part in his passing. By contrast with the open methods of others, it has thrown his operations into such sharp relief that it has left him no recourse. His failure was inevitable.

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Quality, utility and value are the things uppermost in the mind of the advertiser today. Improving his product, making it more useful to you, giving you greater value for your money, these are his aims. When he succeeds, he tells you about it-in the advertisements.

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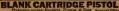
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FRENCH LOVE DROPS



A counterpaneful position and, to all appearances, at the same time a comfortable one is this posture of Lois Moran's. The occasion is a scene in her latest film effort, that of enacting the leading part in "Joy Street"

In and Out of Focus

A Veritable Quandary

WHAT'S THE MATTER," cried the comedy star about to make his first rural motion picture. "Why don't you go on with the scene? You're supposed to be

"Certainly, my deah feller," responded the star, "It's merely a question of eti-quette. You see I wasn't quite sure which fork to use.

Not Pug-Nosed

"WHY DID I CHOOSE Virginia Cherrill for my leading lady?" Charlie Chaplin pondered. "We-II, I don't exactly know. Except that I saw her first at a prize-fight. And she looked so different from the people in the ring."

Old Virginny

NOW IT'S ONLY FAIR to tell one on Charlie. "I do hope," said Virginia Cherrill, a trifle plaintively, "that we finish this picture while I'm still young:"

What About the Fourth Half

"WHAT KIND OF WOMAN are you playing in Lon Chaney's picture?" Estelle was asked. "A woman and a half," said Estelle. "The script says that I'm half Chinese, half French and half white."

You'll Hear It Breaking HAT WE WANT TO KNOW IS: with the talkies what's going to become of the title, "Came the Dawn."

Whistling for Their Money

AL BOASBERG, the title writer, says that he had a steam siren put on his chimney to go off and warn the family whenever the mortgage came due. But the police made him take it off. The constant noise disturbed the neighbors.

And Eat It Later

A SCOTCHMAN," said Bill Haines, "is the man who would take the parsley off the platter and put it in his buttonhole.

Bar None

THE BEST SUBTITLE of the month:
"Michael Town's yacht was lit by
electricity. His guests by eleven-thirty."
From "The Man and the Moment," First

Their Tin Wedding

NOW IT'S PHYLLIS HAVER who is en-Now its PHYLLIS HAVER who is en-gaged to Billy Seamon, the wealthy, canned goods manufacturer. As someone suggested the other day, the marriage ceremony will probably be altered a trille so that it will go. "Could you promise to love and obey this man?" and Phyllis will answer, "I can."

Enchanting Kisses

WE WERE WATCHING a love scene WERE WATCHING a love scene being shot at Universal the other day, a very ardent love scene. And after ten minutes of kissing, the director called, when you don't want to is very tiring, explained the publicity man with us. "It exhausts the players. They have to rest frequently. Of course, when you do want to kiss, it's good for you." And he was surprised and pained when we laughed.

An Electric Reaction

THE CAST OF "BROAD WAY" includes the development of the development of the way. The other day a prop by dropped an electric light bulb while a night club scene was being taken and the director was amazed to see the hands of four of the actors in dinner clothes suddenly shoot up into the air above their heads.

And, Oh, Yes

A LOCAL HIGH SCHOOL has a school paper with movie reviews and everything. One of the feminine reviewers is an ardent Nils Asther fan. The review of "Wild Orchids" spoke in lavishly adjectived phrases of Nils's acting, appearance, talent and grace for several paragraphs and ended with this sentence, "Greta Garbo was also

A Pair of Perennials

AND NOW here's the combination of the two oldest jokes, "Who was that lady I saw you with last night?" "Oh, that waren't no lady; that was Lon Chaney."

Talking Talk

AND NOW IT'S THE GIRL who has It in

tures are still in their infancy—and that's why they haven't learned to talk yet.

His Initial Error

"THE VOICES of the screen stars are so had," complained the producer at the

Fate, That's All

BUDDY ROGERS was talking about his home town and the boys he used to y with. "They all expected to stay there their lives," explained Buddy, "but I thing really great was going to happen to

Twenty Years Ago

IN MAY occurs the twentieth anniver-sary of picture making in California. many or picture making in California. Twenty years ago this month a small group of players made a one-reel thriller called "In The Power of The Sultan" on a platform built on a vacant lot beside a Chinese laundry on the corner of Seventh and Olive Streets, Los Angeles. And the camera had to be halted from time to time

His Tin Pony

WHEN I FIRST CAME to Hollywood WHEN I FIRST CAME to Hollywood one of the familiar sights was a huge Mexican in full cowboy regalia who used to ride a prancing horse, embellished with carved saddles and stirrups, up and down from studio to studio. But pictures have changed, and the Westerns are out. The tame Mexican in the same cowboy regalia

Sunny Showers

WITH MAY McAVOY announcing her engagement to Maurice Cleary, an Easterner, Phyllis Haver getting engaged to William Seamon and Bebe Daniels to to William Seamon and Bette Danters to Ben Lyon, Ruth Roland marrying Ben Bard and other romances well under way, it is the season for showers in Hollywood.

To the Innocent

THE "ANGEL OF BROADWAY," whose Salvation Army work in New York has of our Hollywood celebrities, has come out to look over Hollywood as a good prospect for a reformer. She is planning to build a home for girls, and meanwhile is visiting the studios. Her verdict on what she has seen is reassuring. At one studio she was shown an orgy scene of approved movie abandon. Asked what she thought of it, "I saw a lot of sweet boys and girls," beamed the Angel, "having a little wholesome fun."

Hence the Congestion

THEY MADE A TRAFFIC CHECK the other day, and discovered that the corner of Vine Street and Sunset Boulevard corner of Vine Street and Sunset Boulevard was the second busiest traffic intersection in Los Angeles and the fifth busiest corner in the world, from the opint of view of automobile traffic. We call it to your attention that the Western offices of Morton Picture are located on the corner of Vine Street and Sunset Boulevard.



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Duncan Rinaldo—on the right—was given a chance in "The Bridge of San Luis Rey" because of his fitness to play the twin brother of Don Alvarado. But his performance in these scenes proved that in more ways than one he looks like a star

A Too Wise Young Man

(Continued from page 82)

at least the second time he meets you; anyway, we'd met before—"move parties mean nothing. I don't care to go out much. It is nicer to have my friends visit me. We sit and talk or go to a movie. Or perhaps I read. I have few friends among American men but I know many women. Jannings is a good friend—I like the German people here. Ruth Chatterton I have great admiration for.

REGULAR BUT RESERVED

"THERE are so many people here who attach themselves to anyone who is fairly successful, just for what they can get out of him. They like to be seen out with me, not for my companionship, but because I am the motion picture actor and everybody will notice. They cultivate my friendship just for the favors I can grant them. The seen was the seen of the s

Barry is not a back-slapper, so he is not so well liked as he might be. It is the hailfellow-well-met Dixes and Farrells who are voted the regular fellows by their studio

associates.

I glanced about the room. At the many pictures on the walls. Stars he has played least helf a dozen of Myran Loy. Several clever sketches of Barry. A lovely profile of his mother. A typical actor's room except for the many books. There are two telephones, which he trarely uses. He doesn't like to call up population to the control of the

Barry observed me from under his eyebrows. His eyes are wise and slightly wicked, contradicting his smooth unlined face, full sensual lips and blondish hair. He might have been *Dorian Grey*. Or Byron. Or the Portrait of an Actor. I smiled because despite his poses, his debonair clothes, his eyes and the intimate caress in his voice, he is so very young.

A READER OF THE EROTIC

"DON'T you think you are far more the property of the property

am time sophistication cannot come to a man before he is thirty or thirty-five. Before that, we may have the air, but it will be superficial. I want to get the most out of life—to taste of all its fruits. But I never go to extremes. I have sufficient will power. Don't misunderstand me—my heart rules to the control of the misunderstand me—my heart rules. The control of the misunderstand me—my heart rules to the control of the misunderstand me—my heart rules. The control of the misunderstand me—my heart rules. The control of th

body?" "You know, Barry, actors aren't supposed to read anything but their press notices and maybe an occasional 'Jarnegan' and 'Spider Boy' just so they can join in, if the conversation at the Montmartre gets literally citie, "I've to be and showed the state of the conversation of the conversation of the "Where do you get stuff like this?" He looked aggrieved. Was I making fun of him?

"But I read other things too. De Maupassant and Wilde and many of the Spanish authors. When I was a child I was made to (Continued on page 126)





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A Too Wise Young Man

(Continued from page 124)

read. I read all of Shakespeare before I was thirteen without really knowing what it was all about. I will admit these unusual books hold a morbid interest for me. The strange, the quixotic things we never experience our-selves. Can you believe that a colored man could turn white and be a white person to all who meet him? That is supposed to be true, but it seems impossible. Yet it makes fascinating reading.

HE groaned when I asked for a picture that could be titled "Barry Norton Among His Beloved Books." "Dolling, I hate to take still pictures. I do not like the hate to take still pictures. I do not like the greasepaint. Acting I love. It is one thing. I take seriously. To do the Leo Dietrichstein play, The Purple Mask, is an ambition of mine. Also 'Andre Chenier.' Not one type of role. And I don't want to died the Condemned. In almost all the pictures. "You know when I first came to the Coast after leaving a sick friend in Chicago, I had a tought time of it. Because I would not go home at my father's request, my allowance encouraging—I was never the type. I would go into Los Angeles and take any sort of a job, then come back to Hollywood sort of a job, then come back to Hollywood. sort of a job, then come back to Hollywood and put up a front. I am glad though for those hardships. They taught me much."

Barry will meet his father in Paris this summer. He was Alfredo de Biraben when summer. He was Alfredo de Biraben when he left home, his parents fondly preparing him for the diplomatic service. In a commercial, prosaic age, with its stereotyped personalities and professions, a romantic Alfredo would choose the colorful glamour

You may not approve of Barry but you can't help liking him. For there is yet the Barry who grows rhapsodic over a newly acquired Italian marble head; who will, when very earnest, talk with his hands, legs and boyish animation; who will eat an

legs and boyish animation; who will eat an apple with the zestful appetite of a child white glibly discussing books with tongue-twisting names. Say what you will of him, like him or approve of him or not, there is certainly this that cannot be denied: he is distinctive among the players in the Hollywood ranks. He is a combination of actor and connoiseur, of capter. The fact that he reads noisseur, of expert. The fact that he reaus ilterature of an esoteric sort does not mean necessarily that he is profound in his hinking. But it does mean that he is sensitive in his appreciation. Which is more than can be said of innety-nine others more than can be said of innety-nine others with the control of the cont this were not so.

He will always be a little spoiled. Women will see to that. Always he will be charming and interesting. Barry will see to that.



It's no exaggeration at all for the press agents to say of Victor McLaglen, as Strong Boy, that his work as the baggage man is the smashing success

The WOMEN who fascinate MEN what is their dangerous power?

One Woman in All the World Can Tell You

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LUCILLE YOUNG		
Without cost or obl	igation of any kind, ser	nd me

Shopping with Mary

cheers and encourages a woman more quickly than confidence in her personal

couldn't be quite certain whether it was a menagerie or an art collection. What a and what ideas they did offer on what to

"Why, Mary, you have on pajamas! We didn't buy those, did we?"

THE BRIGHT SHAWL

"AND look at this Paisley shawl, darling. One of the boy friends noticed the white screen which they put around my bed. He thought it must look terribly bare. Wasn't that a bright idea for a man-gift to a woman? I can throw it over a chair

"And the animals and dolls! My dear, I "And the animals and dolls! My dear, I didn't know a grown person could have so much fun with baby contraptions. I just love them. The other day I fell alselep with this dollie in my arms. When the doctor caught me that way, I did feel a bit foolish." There was a silk quilt on her bed. I asked her about it. "Oh, one of the boy-friends who could afford it gave me that—because the dull white looked so uninteresting."

Costly gifts mingled with those which came from the stores that made the dimes famous. Elephants galore—I counted twenty. Good luck tokens. Little dolls, big dolls; trinkets which cranked and made a noise—some which could not have cost over a quarter. A powder box which made music; a cheap doll which could say "Mam-ma." For practical gifts, handkerchiefs and scarfs and bed-jackets.

THE JOYS OF TOYS

VISITED Mary in her home three days after she had returned from the hospital. Everything she had received, from the least Everything she had received, from the least to the biggest, was placed on tables in her bedroom. "And I'm going to keep them here as long as they last. They bring up so many pleasant memories of the friends who gave them to me. Do you know, sickness can be a terrible thing or it can be something pleasant? I don't blame the woman in the pleasant. I'm going the something the something. Hereafter, I'm not just going to something. Hereafter, I'm not just going to friends to talk about it. And it taught me something. Hereafter, I'm not just going to send flowers to the hospital. I'm either going to send things which are actually needed or I'm going to send toys to grownups as well as children. I haven't played for years as I played when I was ill. I feel

Well, I learned something, too. I learned all that Mary learned and a bit more. I learned, through that unexpected, hectic as well spend the same thought and prepa ration on her appearance if she is to be bed-ridden as she would if she were going to entertain her beau for the evening.



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Charlie wants to be a writer. Another of

Whether it be in a chair or whether it be in a discussion of art, particularly that of pictures, Charlie Chaplin's position is more than likely never to be the conventional one. And this not because of seeking to be different by being simply contradictory, but because he thinks for himself and sticks to it

Charlie Chaplin Attacks the Talkies

(Continued from page 20) those author-chaps. That is his secret ambition. He writes plays and things on trains and boats, in bed, burning midnight oil.

The Associated Press phoned and wanted to know what truth if any in the rumored report of Charlie's engagement to Georgia Hale. Charlie's eligament of Georgia Hale. Charlie's aid, "Tell them that's a

when he sings, 'Soooony Booooy.'" Here Charlie rendered his version of the Jolsonian hit. "The thing Richmond is doing. The thing Richmond is doing. The thing they are doing, in a different field, in 'In Old Arizona.' And people come from those theaters, muttering, 'That is art.'
"A year, five years from now, another cycle will be the new art. Never mind all this tells of our and art form.

this talk of art and art-forms. There haven't been more than ten great pictures made since the days of magic lantern slides.

"I'd name 'em," said Charlie, in an aside, "only I hate to talk about myself. Give them beauty. Give them sex-appeal. Keep them from weeding out the popular favor ites and bringing in unpopular strangers. Beauty—never mind the acting. That is the theme I would harp upon in my tirade

against the talkies.
"For what," said Charlie, prankish again, rising and tilting his face to Heaven, "what will the world be without such beauty as "the turned, to me in profile." "Or "..." this?" He turned to me in profile. "Or what," he wailed, "will pictures be when this profile is no more?"

Charlie departed to finish his make-up. We departed to await him on the set where

we saw him make the first shot of the new production. That rare and too-long-be-tween-drinks production of Charlie's. And these were the crumbs that dropped from the table, i.e., the lips of Mr. Robinson, with occasional aids from Charlie. The new picture will have surprises. Charlie won't tell. He says the thinks be will surprise himself. Anyway, he does thinks he has newed done before.

things he has never done before and that is

time." Mr. Robinson was firm. In the elevator Charlie sank against the wall and groaned, "I said not this time, you ass." Mr. Robinson was bland. "Those were your orders and you'll have to abide by them." We left that futile little feller, who has the world at his feet, walking timidly down his sixty-thousand-dollar set. He was wagging his cane. He looked wistful and alone and forforn. He was humming an old ditty and for the was humming and the was th

great injustice to Miss Hale."

Mr. Robinson regaled me with an ane

Mr. Robinson regaled me with an anec-dote of his last trip to Europe with the reincarnated Pan. They had an agreement, he said, whereby Charlie was to pass his hand over his hair any time he wished to be got away from bores and other people. Mr. Robinson was to take him away, no matter what Charlie might say it worked great all over Europe. They got back to New York and were stopping at the

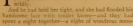
Mr. Robinson descended upon him and de

Mr. Robinson descended upon him and de-manded that he come upstairs at once. Charlie, world-famous pantomimist, sig-naled that he didn't want to go, "not this time." Mr. Robinson was firm. In the

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The value of olive oil in soap

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LINA CAVALIERI has stepped off the op-eratic stage to share her beauty knowledge with the world's smartest women.

Ensconced in her sumptuous salon, on the Avenue Victor Emmanuel III, Lina Cavalieri tells her patrons of a simple home beauty treatment. "I find," she says, "that a soap blended of palm and olive oils, by cleansing the pores thoroughly, leaves the skin in a smooth, healthy condition.

Madame Cavalieri has made an extensive study of beauty methods both in Europe and America. "I am visited by some of the most famous beauties of two continents,' she says. "In addition to my own beauty products, I always recommend them to use Palmolive Soap.

When dirt, dust, oil, powder and rouge get into the pores they are choked up. To these poisonous secretions Madame Cavalieri attributes blackheads, pimples, enlarged pores, blemishes.



Palmolive lather, Madame Cavalieri feels, frees those hardening masses of dirt and make-up, leaves the complexion soft and glowing with healthful color

beauty advice.

This opinion has long been held by beauty specialists of prominence through-out the United States. They, too, recommend this famous twice-a-day treatment which Cavalieri suggests to her discriminating clientele:

With both hands make a bland lather of Palmolive Soap and warm water. For two minutes, massage this well into the skin. Then rinse, gradually cooling the water to icy temperature. For dry skin, a touch of cold cream. Oily skin is refreshed by an astringent lotion and day cream before make-up is applied.

Not only in America but in Vienna, Berlin, London, Rome-everywhere one finds the same approval and recommendation of this 2-minute beauty treatment. France has made Palmolive one of its two largest selling soaps . . . think of it, France, the beauty dictator of two hemispheres. And in forty-eight other countries, of all soaps it is the choice, just as it is here in the United States.



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Volume XXXVII, No. 5

June, 1929

Features in This Issue

Cover Portrait of Mary Duncan by Marland Stone, especially created by Russell Ball	
The Salvation Racketeer	28
The Celestial Super	31
\$1000 and One Day to Live Walter Ramsey What Certain Celebrities Would Do If They Ilad Just That	
Before They Were Born, Who Were They?	34
The Boy Wonders. Dorothy Manners The Juvenile Jone, Irving Thalberg, Eyes the Talkies Askance Dorothy Manners	40
Yokels Under Their Skins. Helen Louise Walker With the Coming of a Movie Troupe, the Carmal Art Colony Goes Yap	42
The Love-Life Story of Jacqueline Logan	44
Keeping Alice White	48
How Frenchmen Make Love. Winifred Reeve	50
The Torture Chambers of Hollywood	52
What Do They Think About?	55
All Women Are Mercenary	59
Your Neighbor Says. Walter Ramsey Hollywood's All Right, Says Mrs. R. R. Rosier, But It's No Parts or Tulsa	64
Little By Littlefield Gladys Hall The 3 onnest Old Man of the Screen Figures Life's a Long Race Gladys Hall	67
Shopping With Ruth Roland	68
Faces That Only A Beauty Could Love. Herbert Cruikshank The Bradegrooms of the Gargeous Never Pased For Caller Ads. Herbert Cruikshank	
See Young America First. Dorothy Spensley This Was Parey Cury's Mosto When "Our Gane," Went Trekking	76
Movie Men Are So Crude	78

COLIN J. URUICESHANK, Art Director

DOROTHY DONNELL CALHOUN, Western Editor

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FIFTEEN DOLLAR LETTER

Let's See the Good Ones Again BROOKLYN, N. Y.—Have you ever pondered on the fate of most inotion pictures? Following a year of exhibit, they

Who doesn't regret the passing of some old screen favorite, whom time, or lack of good stories has eclipsed? Perhaps, too, people would like to see current players in old films. Let me name ten I'd like to see:

- Sporting Life—Ralph Graves, Kiss for Cinderella, Betty Bronson
- Where the Pavement Ends-Ramon
- Beau Brummel-John Barrymore. Twenty-three and a Half Hour's
 - Leave—Douglas McLean
 If Winter Comes—Percy Marmont.
 Don Q—Douglas Fairbanks.
 California, Here I Come!—Reg-

The Enchanted Cottage-Richard TO. Wouldn't it be interesting if MOTION

PICTURES started a poll of favorites? At any rate, others whose memories and affections are as faithful as mine, will surely bust Many cities could, like New York, have

Many fittes could, like New York, nave theaters where good films are constantly being re-presented. Perhaps an occasional "Repertory Week" at the local theaters might solve the problem. Even a town with just one theater could have a "Repertory Week."

M. P.

TEN DOLLAR LETTER

Keep the Audience Quiet

GRAND RAP-IDS, MICH.— After hearing "On Trial" a few nights ago, I feel that I must express my opinion on the talking movies. Yes, some people say the movies are progressing. Is noise what our Ameri-can people call progress?

Pray, tell me brain get in a noisy show. Someone in the picture says something and it is impos sible to hear what and even though one strains the ears to the

limit one cannot hear or understand what is being said. It certainly does not help the talking situation in movies. Thank God there is only one "talkie" in our town. The silent drama is so much more beau-

When the most of the speeches are

depreciate its beauty. No coarse voices or laughable attempts to scream. Tour most the 'talkie' is putting some a great distance and the standard and the stand

FIVE DOLLAR LETTER On Censors Again

censors seem to labor under the delusion that as long as an idea is old and somewhat worn, it is O. K. And that anything new must be harmful for some reason or oth

The reason for my reasoning thus? Well I planned and hoped to see the motion picture version of "Companionate Marriage." I am an admirer of Judge Lindsay, and al-ways interested in his writings. But now the picture is banned by the Kansas censors

So what can be done? Luckily, I live only a few miles from the Colorado line, and only nine miles from Oklahoma, so I have one way to enjoy forbidden films—by slipping into one of these neighboring states (after dark, of course) and sin in security and safety.

Personally, I feel that some day this

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considered of equal merit, the full amount

ideas about the movies and the stars, conideas about the movies and the stars, con-fine yourself to about 200 words or less, and let's know what's on your mind. Anonymous communications will not be considered and no letters will be re-turned. Sign your full name and ad-dress. We will use initials if requested. Address: Laurence Reid: Editor, Morrow PLCTURE, Paramount Building, 1501 Broad-

So, if you've been entertaining any

of the prize will go to each writer

Each month MOTION PICTURE

given to persons who can safely overpowering urge to use their Their formula count three and then slash with the shears, no matter what is taking place. Am I right? It seems I am,

(Continued on page 8)





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Letters to the Editor

(Continued from page 6)

Let Variety Speak

AUGUSTA, MAINE.—I read the Mo-TION PICTURE Magazine every month, and enjoy its contents immensely—I read an of some of the ill effects of the talkies.

I have heard very few talking pictures but enjoyed the few I did hear very much who find it impossible to succeed in talkies

who find it impossible to succeed in talkies.

The article I am referring to told of many actors and actresses who would have to end their famous careers on account of the Vitaphone. To me, it seems merciless and unjust for those marvelous performers who have entertained the public so long successfully, to be thrown aside, all because

of their speaking voices.

Variety is one of the many things an audience craves. People desire to see new and odd faces when they go to the theater. Phew, why would not they desire to hear unusual and odd voices? One gets tired of the same voices every time. It gets very

Emil Jannings or Lon Chaney, in one of

"I am willing to bet that people will crave a variety of voices, just as they desire a variety of faces,"—P. H. Place, Macomber, Farr and Whitten.

Real Reel Voices

KANSAS CITY, MO.—It would seem, from the general trend of events during the past few months, that We the People are being gypped in a large way. Likewise it would seem that something another is done about it

rise to object to seeing Louise Brooks talk, at the same time hearing Margaret Livingston's voice. If our favorite stars' voices are not suitable for the talkies, for

Voices are not suitable for the takees, for heaven's sake let their pictures be silent!

The point is not that substituting a "talkie-double" makes the picture unatural. On the contrary, halt the people who saw "The Wolf of Wall Street" were who saw "The Wolf of Wall Street" were surprised—and chaggined as well—to read later that Paul Lukas did not make the takke part of his role. The fact is, the poor siming to have no illusions about anything. How can we know, when we see Jack Gilbert say, "I adore you!!!" that it is not William Haines we hear? More power to the talkies—but let then give us the real thing! Robin Myeer,

An Awful Possibility

NOCONA, TEXAS.—Would you mind publishing this little game I made up of "What If?" It's a game of movie stars. Please do this. I certainly will appreciate

Colleen had less instead of Moore Mary was a pickfork instead of a Pickford Margaret was a woman instead of a Mann William S, was a deer instead of a Hart.

Gloria was a swan's daughter instead of a

James was a bedroom instead of a Hall. Ronald was awarm man instead of Colman. Roberts' arm was weak instead of Strong. Norma was a ruffler instead of a Shearer. Jean was a berth instead of an Arthur. Martha was a berth instead of a Sleeper. George was a hydrant instead of a Faucett. Lupino was a path instead of a Lane. Marceline was twilight instead of Day. Josephine was a debt instead of a Dunn

A New National Anthem

MANKATO, MINN. — After looking through your Motion Picture Book the song

How do they pick movie actresses now? By their faces or by the type of lingerie they wear. As far as I can see, the latter

day:

Beautiful: "I'm going to Paris to get my clothes."

Handsome: "Oh! I've been wondering

On looking through your book I saw a picture of a sweet thing that actually had on an "entire" dress. I was so surprised I

on an "entire" dress. I was so surprised I cut it out and hung it in my room.

There are very few modern shows that a person can go to without seeing the heroine making a scene running around in teddies.

There are five reasons why I (like) prefer movie actors to actresses and all five of them are—because the public doesn't see them running around in their B.V.D.'s except in some Mack Sennett comedy.

If the future of the movies depends on the clothes a woman wears and the movies keep on improving I have only one wish—I hope I'm not living to see one in 1950.

Give the Children a Chance

CHICAGO, ILLINOIS.—I don't believe we children ever got a "break" as yet. We can think what we like—but what we like—but who really cares? No onels! Our thoughts are just expected to be fooling. But sometimes, I think the children know ouite a lot, especially. about movibs. But sometimes, I think the children knowledge of the control of th

I am organizing a Jr. Fan Club where we can say and do what we like; and I am hoping that the elders will take interest in our likes and dislikes, Violet Burke.





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By MARION MARTONE

Adorée, Renée—playing in Redemption—Metro-Goldwyn-Mayer Studios, Culver City, Cal. Alvarado, Don—playing in The Bridge of San Luis Rey—Metro-Goldwyn-Mayer Studios, Culver City,

Cal.

Appleby, Dorothy—playing in Listen, Baby—Pathé Sudios, Culver City, Cal.

Arlen, Richard—playing in Thunderbolt—Paramount Studies, 545t Marathon St., Hollywood, Cal Armstrong, Kobert—playing in The Homan from thell—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

wood, Cal.

Arthur, George K.—playing in China Bound—
Metro-Goldwyn-Mayer Studios, Culver City, Cal.

Arthur, Jean—playing in The Insidious Dr. Fu
Manchu—Paramount Studios, 5451 Marathon St.,
Hollywood, Cal.

Hollywood, Cal.
Astor, Mary—playing in The Woman from Hell—
Fox Studios, 1401 No. Western Ave., Hollywood, Cal.
Asther, Nils—recently completed Wild Orchids—
Metro-Goldwyn-Mayer Studios, Culver City, Cal.

Baclanova-playing in The Man I Love-Para mount Studios, 5451 Marathon St., Hollywood

al.

Bancroft, George—Thunderbolt—Paramount Stuos, 5451 Marathon St., Hollywood, Cal.

Banky, Vilma—playing in This Is Heaven—
muel Goldwyn Productions, 7212 Santa Monica Barrymore, John—recently completed Elerna is:—United Artists Studios, 1041 No. Formosi

re., Hollywood, Cal.

Barthelmess, Richard—playing in Drag—First
ational Studios, Burbank, Cal. ational Studios, Burbank, Cal.

Basquette, Lina—playing in Come Across—Uniersal Studios, Universal City, Cal.

Baxter, Warner—playing in Behind That Curtain
Fox Studios, 1401 No. Western Ave., Hollywood,

al. Beery, Noah—playing in Careers—First National tudios, Burbank, Cal. Beery, Wallace—playing in Stairs of Sand—aramount Studios, 5451 Marathon St., Hollywood,

il.

Boardman, Eleanor—playing in Redemption—
etro-Goldwyn-Mayer Studios, Culver City, Cal.
Boles, John—playing in Scandal—Universal Stuos, Universal City, Cal.
Bow, Clara—recently completed The Wild Party
Paramount Studios, \$451 Marathon St., Holly-

Peramount Studios, 343 beauting production of the Flying Food—
of A. William—playing in The Flying Food—
athé Studios, Culver City, Cal.
Brent, Evelya—playing in Broadway—Universal
Brian, Mary—playing in The Man I Lose—Para
Brian, Mary—playing in The Man I Lose—Cal.
Bronson, Betty—playing in the Man I Lose—Cal.
Bronson, Betty—playing in the Man I Lose—Studios Studios Stud

Brook, Clive—playing in The Marriage Holiday— Paramount Studios, 5451 Marathon St., Hollywood Brown, Johnny Mack—recently completed Co lette—Pickford-Fairbanks Studios, Hollywood, Cal

Yarey, Harry—playing in Trader Horn—Metro-La Goldwyn-Mayer Studies, Culver City, Cal-tudies, Lato No. Western Ave, Hollwood, Cal-Carroll, Nancy—playing in Burlesque—Para-sount Studies, Agst Marathon St, Hollywood, Cal-Chadwick, Helene—playing in Father and Son Columbia Pictures Corp., 1498 Gower St, Holly-

cod. Cal.
Chaney. Lon-playing in Thunder—Metro-Goldyn-Mayer Studios Culver City. Cal.
Chaplin, Charles—playing in City Lights—
harles Chaplin Studios, 1420 La Brea Ave., Los

Collyer, June—playing in Not Quite Decent—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Colman, Ronald—playing in Bulldog Drummon-Samuel Goldwyn Productions, 7212 Santa Monic

al.

Cortez, Ricardo—playing in Life—Tiffany-Stah
tudio, 4516 Sunset Blvd., Hollywood, Cal.
Costello, Dolores—recently completed Alimony
mnie—Warner Bros. Studios, 5842 Sunset Blvd.

Damita, Lily—playing in The Bridge of San Luis
Rev—Metro-Goldwyn-Mayer Studios, Culver

ity, Cal.

Dane, Karl—playing in China Bound—Metro
oldwyn-Mayer Suddios, Culver City, Cal.
d'Arcy, Roy—playing in The Woman From Hell—
ox Studios, 1401 No. Western Ave, Hollywood, Cal.
Davies, Marion—playing in Marianne—Metro
oldwyn-Mayer Studios, Culver City, Cal. Day, Marceline—playing in The One Woman Idee Fox Studios, 1401 No. Western Ave., Hollywood

Cal.

Day, Alice—playing in Drag—First National Studios, Burbank, Cal.

Del Rio, Dolores—playing in Evangeline—Unite Artists Studios, 1041 No. Formosa Ave., Hollywood

Denny, Reginald—playing in Let Me Explain— niversal Studios, Universal City, Cal. Dix, Richard—playing in The Wheel of Life— aramount Studios, 5451 Marathon St., Hollywood

Cal.

Dove, Billie—playing in Careers—First National
Studios, Burbank, Cal.

Drew, Roland—playing in Evangeline—United
Artists Studios, 10a1 No. Formosa Ave., Hollywood.

Cal. Duncan, Mary—playing in Our Daily Bread— Fox Studios, 1401 No. Western Ave., Hollywood, Cal. Dunn, Josephine—playing in Cape Smoke—Fox Studios, 1401 No. Western Ave., Hollywood, Cal. Duryca, George—playing in Thunder—Metro-Goldwyn-Mayer Studios, Culver City, Cal.

Ellis, Dione—recently completed High Voltage
Pathé Studios, Culver City, Cal.
Ellers, Sally—playing in Broadway Babies—Fin
National Studios, Burbank, Cal.

Fairbanks, Douglas—recently completed The Fairbanks, Douglas, Jr.—playing in Our Moders aidens—Metro-Goldwyn-Mayer Studios, Culver

Farrell, Charles—playing in The Lucky Star-edies, 1401 No. Western Ave., Hollywood, C.

Forbes, James—playing in Prisoners—Firs National Studios, Burbank, Cal.

Caynor, Janet-playing in The Lucky Star-

wood, Cal.

Garbo, Greta—recently completed Wild Orchide
—Metro-Coldwy p.Mayor Studios, Culver City, Cal.
—Metro-Coldwy p.Mayor Studios, Culver City, Cal.
Gordon, Huntley—playing in Scandal—Universal
Studios, Universal City, Cal.
in Tren's East Care— Fox Studios, 12 in Tren's East Care— Fox Studios, 140 No. Western Ave., Hollywood, Cal.
(Continued on page 13)



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fystery - Faramona ollywood, Cal. Haver, Phyllis—playing in Thunder—Metro-oldwyn-Mayer Studios, Culver City, Cal. Hill, Doris—playing in The Studio Murder Mys-ry—Paramount Studios, 5451 Marathon St., Holly-

ood, Cal. Holt, Jack—playing in Father and Son—Columbia ictures Corp., 1408 Gower St., Hollywood, Cal. Hyams, Leila—playing in The Far Call—Fox tudios, 1401 No. Western Ave., Hollywood, Cal.

Keaton, Buster—playing in Spite Marriage— Metro-Goldwyn-Mayer Studios, Culver City. Cal.

Kennedy, Merna—playing in Broadway—Universal Studios, Universal City, Cal.

Kent, Barbara—recently completed The Shake-documents of the Shake-document of the Shake-docume

Acke, Arthur—recently completed Campus Kisses
— Universal Studios, Universal City, Cal.
La Plante, Laura—playing in Evidence—Universal Studios, Universal City, Cal.
LaRocque, Rod—playing in The One Woman Idea
— Fox Studios, 1401 No. Western Ave., Hollywood,

call
Lee, Gwen—playing in Resse of Resses—Metro-boldwyn-Mayer Studios, Culver City, Call
Lewis, George-playing in Calges Sprii—Uni-Lewis, George-playing in Calges Sprii—Uni-Livingstone, Margaret—playing in The Charlatan
Universal Studio, Universal City, Call
Loff, Jeanette—recently completed Annapolit— Tatle Studios, Culver City, Call
Logan, Jacqueline—playing in The Backdor Grif
Columnia Petture Corp., 1406 Gower St., 1005-

Common recording to the condition of the

wood, Cal. Lyon, Ben-playing in The Wild Party—Paramount Studies, 5451 Marathon St., Hollywood, Cal. Lyon, Ben-playing in The Hying Marine—Columbia Pictures Corp., 1408 Gower St., Hollywood, Cal.

MacDonald, Farrell-playing in Masked Emo-tions-Fox Studios, 1401 No. Western Ave. ollywood. Cal.

Mackaill, Dorothy—playing in Two Weeks Off—
irst National Studios, Burbank, Cal.

Maynard, Ken—playing in The Wagon Master—
niversal Studios, Universal City, Cal.

McLaglen, Victor—playing in King of the Khyber
iffes—Fox Studios, 1401 No. Western Ave., Holly-

Nagel, Conrad—playing in Redemption—Metro-Goldwyn-Mayer Studios, Culver City, Cal. Norton, Barry—playing in The Exalted Flapper—Fox Studios, 1401 No. Western Ave., Hollywood

O'Brien, George—playing in Masked Emotions— Fox Studios, 1401 No. Western Ave., Holly-

Page, Anita — playing in The Gob — Metro-Goldwyn-Mayer Studios, Culver City, Cal. Philbin, Mary—recently completed Port of Dreams—Universal Studios, Universal City, Cal. Phipps, Sally—playing in Joy Street—Fox Studios, 1401 No. Western Ave., Hollywood, Cal. uos, 1401 No. Western Ave., Hollywood, Cal.
Pickford, Mary—recently completed Coquette—
Pickford-farbanks Studios, Hollywood, Cal.
Powell, William—playing in The Greene Murder
Case—Paramount Studios, 5451 Marathon St., Hollywood, Cal.

Ralston, Esther — playing in The Wheel of Life— Paramount Studios, 5451 Marathon St., Hollyood, Car.

Revere, Dorothy—playing in Father and Son—
olumbia Pictures Corp., 1408 Gower St., Hollywood.

al.

Rich, Irene—playing in The Exalted Flapper—
ox Studios, 14or No. Western Ave., Hollywood, Cal.
Rogers, Charles (Buddy)—recently completed
out Harmony—Paramount Studios, 5451 Marathon ., Hollywood, Cal.
Rollins, David—playing in King of the Khyber
ifter—Fox Studios, 1401 No. Western Ave., Holly-

Sills, Milton—playing in Dark Streets—First Sills, Milton—playing in Dark Streets—First ational Studies, Burbank, Cal. Stone, Lewis—playing in Wonder of Women— letro-Goldwyn-Mayer Studies, Culver City, Cal. Stuart, Nick—playing in Chasing Through Europe Fox Studies, 1401 No. Western Ave., Hollywood,

Talmadge, Norma—playing in Tin Pan Alley
—United Artists Studios, 1041 No. Formosa
twe, Hollywood, Cal.
Taylor, Estelle—recently completed Where East
—Estel—Metro-Goldwyn-Mayer Studios, Culver

ty, Cal.

Todd, Thelma—playing in *The House of Horror*First National Studios, Burbank, Cal.

Tearle, Conway—playing in *The Gold Diggers*varner Bros. Studios, S842 Sunset Blvd., Holly-

Cal. Velez, Lupe—playing in Where East 1s East-Metro-Goldwyn-Mayer Studios, Culver City, Cal. Vidor, Florence—recently completed Chinatom Nights—Paramount Studios, 5451 Marathon St. Hollywood, Cal.

Walthall, Henry B.—playing in Cape Smoke— Fox Studios, 1401 No. Western Ave., Holly-Warner, H. B.—recently completed The Trial of ary Dugan—Metro-Goldwyn-Mayer Studios, Cul-

ver čtyr, čal.

White, Alice—playing in Broadway Bubies—Files
National Studios, Burbani, Čal.

Wilson, Lolis—playing in Object Allinois—Columbia
Britaire Corp., 1906 Cower St., Hollywood, Cal.

Studios, 2435 Santae Bud, Hollywood, Cal.

Winton, Jane—recently completed Szawdal—
Universal Studios, Universal City, Cal.

Wray, Fay—playing in Thundridos, Landon, 1908
Studios, 2435 Marshios St, Hollywood, Cal.

WELCOMING A NEW STAR TO THE FILM FIRMAMENT







In "The Duke Step Out" she steps along or her march to stardom.

She server another sensitional JOAN CRAWFORD triumph to "Our Modern Maddena".

HAVE YOU SEEN?

"The Broadway Melody"...M-G-M's great all-talking, all-singing, all-dancing picture... the current sensation of America. (A great picture in the silent version too.)

"The Pagan"... in which Ramon Novarro reveals a glorious singing

"Where East is East"...another Lon Chaney thriller.

"The Voice of the City"... a great dialogue picture (also silent) with and by Willard Mack, the famous playwright and actor. Metro-Goldwyn-Mayer is the Company that discovers and develops moving picture stars. Under its banner are the true leaders in screen personality Lon Chaney, John Gilbert, Greta Garbo, Marion Davies, Ramon Novarro, Norma Shearer, William Haines and Buster Keaton. Now Joan Crawford the girl of the hour, vibrant with the spirit of youth, enters the roster of "More Stars Than There Are in Heaven". You've seen Joan in "Our Dancing Daughters". Her great new starring picture will be "Our Modern Maidens", a sequel to that classic of up-to-date jazz-romance. Write Joan and tell her how happy you are that she's joined the Hall of Fame of Stardom.





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Street				

THE WILLS

APPARENTLY, Lindbergh is not the only spood-will agent the United States has these days. John Barrymore, while enjoy, and the states of the st

to talking film extravaganzas if William Le Baron has his way. Afready one of the numerous pretty Eaton sisters, Pearl, has been signed to take charge of the dance numbers of "Kio Rita." Incidentally, she directed the dances for that choice antique, "The Black Crook," which is helping to preserve Hoboken as the last seacoast of Bohemia.

THE busy days of the ocean liners are at hand. Corinne Griffith, Walter Morosco, Ramon Novarro, a Warner or two, Harry

Carey and Edwina Booth sailed recently

I AUGH, Clown,
Laugh—only
this time it will be a
woman who pays
and pays with mirk
breaking. Clara Bow
is planning a new film
a la Pagifacci. To
date this is the first
time a woman has
donned the famous
clown make-up,
though whyi has not

EMILJANNINGS simply had to come to it. With sound just rip roaring throughout Hollywood he had to make a talking picture. "The Concert' is the title of the film that will introduce Emil to the talkies. Some to the talkies. Some years are some title of the film that will introduce Emil to the talkies. Some years are some property to the talkies. The Concert' was a play too, for you may recall that "The Concert' was a play adapted from the

Concert was a play
adapted from the
German. Wasn't it
Ditrichstein who played in it when you and
I were younger, Maggie?

P. # A.

Fame sits lightly on the shoulders of a famous man—fame in the form of Jerry Neal and John Falcon, junior and senior Olympic champions, visiting Douglas Fairbanks in Hollywood

THOSE who take their screen acting seriously will have reason to grieve if the serious of the serious activities when she marries William Seemon, the food magnate. Phyllis reached the pinnade of film fame recently after a chinh apward from the

ing as trimly aloof as ever. The Scandinavian charmer re-

Prince or homesick-

ness was going to keep her from making American films.

the shoulders of a net form of Jerry a, junior and senior visiting Douglas Hollywood Hollywood She has been in Paris to obtain, a divorce.

WILLIAM COLLIER, JR., is finding thinself in clover now that talking pictures dominate the field. To date he has appeared in nine of them. His latest rôle is in 'The Bachetor Girl,' in which Jacqueline Logan is the not-so-modern girl whose ambiguity of the control of the cont

DON'T know what Florenz Ziegfeld will do if they crowd many more follies and whoopies and such like into the already hectic life of Hollywood. All the leggy young ladies will travel West to keep time

WHAT'S a million or two among screen stars in these days when the jamitor and stars in these days when the jamitor and stars in the stars are the stars as a star arage class? Marion Davies is reported at the head of the picture actresses with five millions to he credit. Just a bit below her are Mary Pickford. Douglas Fairbanks and Charlic Chaplin. Down in the three million Charlic Chaplin. Down in the three million fluth Roland, and Tom Mix, while two millions find Colleen Moore, and Bebe Daniels present. The single million lists are crowded. Among those who are said to possess a mere million are John Gilbert, Lon Chaney, Tom Meighan, and Merglou.



Glew Warranne Shea

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Dainty, soft elastic makes Beltx comfortable and gives a freedom heretofore unknown. Wide enough for security, yet will not crease or chafe.

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Hollywood Night and Day By WALTER RAMSEY

Scenes as seen: Maurice Chevalier singing naughty songs in French for his first talkie. The Parisians will love it and the censors won't understand it—so everything will be Osher Kosher.

won't funderstation it so excepting a stuming corsage of onions to the banjo soloist at the Breakfast Club.

Operator Z—No. 6 claims he caught Joe Brown standing in a sheltered doorway near Hollywood High School. Probably had his sheltered doorway near Hollywood High School.

mouth open and ready to ooze out and scare the kiddies. Let's all go wading in the moonlight! Where? Why, through Gilbert Roland's boyish bob, of course. Or Buddy's sideboards.

On a rainy day Hollywood Boule-

Did you hear about the large amount of dough that Clara Bow invested in her own future?

Jack Gilbert in his green roadster

Mary Duncan with her hair combed severely off her forehead.

That takes courage.

Norma Talmadge and Gilbert Roland standing in line to see a Eddie Lowe listening to a recitation on The Family Budget - and liking it. Wonder if he took notes?

Alice White wearing a gold

spangled coat-and very little else. Pretty blonde who has just jilted as she stepped into her car in front of the Montmartre. Wonder if her husband's sense of humor is equally

Extra boys talking with an Eng-lish accent. The talkies brought

Ray Griffith registering his whisper on the mike and it sounds like a vell. "And the bleat of the lamb shall be as the roar of a lion' the recording machine.

New York is being repaid for shipping all her immigrants out here. We've dispatched Clara and

It has been said that no one will being that there are about fifty-seven varieties. There's a different frame of mind for every station in

The world believes that "Eat. drink and make Mary" is the real philosophy of Hollywood. Well it is—of a certain circle that travels from house to house looking for a Sootch fight of the certain circle that travels from house to house looking for a Sootch gist circles under its eyes. Many times they faw down and go flop and all the soft-focus photography in the world can't enove that ballon-strict expression. "For tomorrow we die on the

Then there's the crowd that parades under the banner: "Me first! And what's left, for the other fellow." The egoist—honest in his self-absorption. His name is legion, or Chaplin, or Gilbert.

Youcca Troubotazkoy, a young Russian of royal birth, gave me le back-bedroom-extras' slant on Hollywood. "Hollywood is a huge black cat and we extras are the mouse. The cat is an odd catstand why she doesn't - the cat's pleasure is torture and if he were to let us starve—. Well, you understand, the cat's pleasure is torture.

let us starve—. Well, you understand, the Cat's pleasure is fortune. And, of course, there's the yes—man's angle to contend with at all times. His philosophy is so old it is pungent. In fact, it is just one of the contended of

checking out. Almost since Holly wood began using the clergy in pic-tures, the Reverend Dodd has re-ceived and answered the call. He is being fired not because he isn't efficient, but because he is too darned efficient. You see, he's a real minscreen retained its dignity of silence, he was able to fake the marriage ceremony, but the talkies have put the Reverend in his place. Or is it, his pulpit? If he were used in the talkies, he would have to use the real service, and being an ordained

A choice tid-bit by my Boulevard operator to the effect that a certain pretty little actress who dabbles around in matrimony between pictures, has been caught over-dabbling. She is being sued by a stationery company for the price of the marriage announcements she sent out on a former, and now well-cooled, venture. Too bad it had to happen on the eve of her

Things that are none of my business: But anyway—I wonder why a certain flapper-baby with an ermine coat doesn't dust off the

And then again—across the new Hollywood "Brown Derby" menu some valiant brother wrote: "We don't want to discourage you, but this is not what they're due-ing in

They're wearing flamingo finger nails now. Not so neat but awfully gaudy.

And so the rich Lita Chaplin denies her engagement to Lord

And shouldn't Jack Gilbert be made to use the word "colossal"

Do you suppose the teacher neglected the old-time cardinals? Down in Riverside at the Mission Inn several of the wax figures still have their two fingers raised in mute appeal.

That's all for today that's fit to print

How To Tell the Day Of The Week in Hollywood: Monday: Haussenpfeffer, Tuesday: Cocoanut Grove, Wednesday: Mont-martre, Thursday: Maid's Day Out, Friday: Fish Day, day: Whoopee, Sunday: The Morning After,

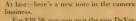


On deck again: Greta Garbo, after a several weeks' vacation in Sweden and an extensive crop of rumors to the effect that she might never come back to America, arrives in New York on her way to Hollywood

De Vry Projectors are better!

"MOVIE" or "STILL"

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For \$39.50, you can own the new DeVry flomm home movie camera. Simple operation—no focusing. Professional quality pictures at once—and a footage dial showing always how much film has been exposed. Uses Eastman or other standard flomm film.

Then the DeVry 16mm Projector, to go with the home camera—priced at \$87.50 and \$55.00. Small—light—simple. Shows your own films and subjects rented from film libraries. Complete with 100-watt Prefocused Projector Lamp, carrying case and 2-400 ft. reels.

And here is a "Still" Kamra using 35mm movie film—gives forty pictures to a loading. So sharp—so clean—so clear that they can be enlarged to eight by ten inches without loss of detail. The DeVry Kamra is always ready—no focusing or adjustments. Unbreakable Bakelite case—can be carried in your pocket and sells at \$22.50. See it!

To show film roll taken with the DeVry Kamra, the DeVry "Still" Projector sells at \$15.00. Projects bright, clear detail, any size up to ten by fourteen feet.

Also De Vry movies for churches, schools, business, etc., and the new Cine-Tone model (Home Talkies)

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MRS. ALLAN A. RYAN JR.

LOVELIEST DEBUTANTE in Washington last season, this spring she is its loveliest bride—Miss Janet Newbold, whose wedding to the grandson of the late Thomas Fortune Ryan was a society event.

Young Mrs. Ryan is enchantingly beautiful, with wide set amber eyes, soft knotted amber hair and ivory skin kept satin smooth by simple care given faithfully each day.

"Ever since I was a girl at school in Paris," says Mrs. Ryan, "I've been devoted to Pond's Two Creams.

"Now Pond's two new products delight me—the snow-white Tissues



Six evening gowns were in the young bride's trousseau. This is soft amber satin.



Her trousseau sports suit was brown with a chartreuseblouse, most charming with her amber eyes, fair hair and clear smooth ivory skin.

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and the Freshener. All four are wonderful to keep your skin its loveliest!"

This is Pond's famous Method: First — for thorough cleansing, amply apply Pond's Cold Cream over face and neck, morning, evening and

Then—with Pond's Cleansing Tissues, soft, ample, absorbent, remove

Next—dab Pond's Skin Freshener briskly over your skin, to close pores, banish oiliness.

Last—smooth on a little Pond's Vanishing Cream for protection and as a powder base.



Pond's four famous products-Two Creams, Cleansing Tissues, Skin Freshener.



A Baby Star whose ability is recognized and rewarded by full-fledged ones, is Mona Rico. After her appearance with Norma Talmadge in "The Woman Disputed" she was chosen to play in John Barrymore's cast for "Eternal Love"



R. H. Louise

There's been a hint of romance in connection with Lewis Stone recently. So maybe he's not quite so impervious as his name sounds. But you can't tell. For he is mysterious as the central character in his newest picture, "Madame X"



Freulich

It seems implausible, on the face of it. But out on the Coast, the studios are making "Broadway Babies." Which proves the movies are still an infant industry. And a discerning one, for they've chosen Alice White to portray the head baby



Walter Byron's path to success has indeed been a royal road. For after one appearance on the American screen he has been chosen to appear as the consort of "Queen Kelly," in which Gloria Swanson is soon to present herself as the star



In the film play she's acting in now, Mary Brian is leading woman to Richard Arlen. He's a prize-fighter in this one, "The Man I Love." So you can understand that outside as well as inside the ring, Dick lands a knockout



What with the talkies and a charm of appearance and of voice, and a name like hers, it's only natural that Helen Twelvetrees should forsake the stage and branch out for herself on the screen. Her present engagement is in "Blue Skies"



It's going to test Ben Lyon's acting ability, his next picture. For he is to portray the name character in "The Quitter." Which isn't like Ben, especially as he is here, maintaining quite plainly, as well as proudly, a stiff upper lip

ELGIN PARISIENNE WATCHES



Motion Picture

Fune, 1929

MAJOR GEORGE K. SHULER
Publisher

LAURENCE REID

Managing Editor

DUNCAN A. DOBIE, JR.
General Manager

Camera!

ERGERS are in season in Hollywood just now.
This applies to more than the recent assimilation by the Fox Company of the Loew organizations, including Metro studios and branches distributing their pictures.

There is talk of further amalgamation of large producing plants. So that it is not beyond probability that soon there may be only one or two or, at the most, three motion picture companies in the field. Principal companies, that is; there will always be a number of smaller and independent units which, because their influence in relation to the big ones is inconsiderable, will continue to be permitted to live.

But the merger fever has gone beyond that of just financial alliance. The two theatrical centers of the country, Broadway and Hollywood Boulevard, have now joined forces to an amazing extent.

On the Coast today you see more prominent stage playwrights, famous song-writers, musical comedy chorus directors, in addition to actresses and actors from the legitimate theater, than ever before.

A New 45th Street

SUCH renowned dramatists as George Middleton and George Abbott are out there; such makers of melodies as Gus Edwards and B. G. De Sylva. There you will find, too, at work in the sound studios, Sammy Lee, who has staged so many of Ziegfeld's dancing numbers. And there are performers beyond number. The translation of the song-writers has come to be so complete that one passageway in one of the larger studios is now known as Forty-Fifth Street. And it sounds that way.

In addition, too, to the personalities that have been transferred from Broadway to Hollywood, there has come also a transference of method. In particular, a beginning of professional training in acting preliminary to appearance before the camera, the auditory camera. Frank Reicher, for a score of years one of the versatile and finished artists of the stage, has undertaken at a Hollywood picture plant to teach promising youngsters, both girls and men, to speak as well as to express themselves in pantomime. He has organized a stock company for this purpose, assigning to its members such exacting rôles as those to be found in Shakespeare, or in certain modern pieces of note as "Liliom."

The Method Will Matter

To the fan the money mergers will make little difference. It really does not matter much to the moviegoer who owns the machinery that makes the pictures. A certain number have to be put out and to do this a certain number of studios must operate. The identity of the controller of these enterprises, so long as he is as competent as those now in authority, is of little importance to the public.

The transference of method, however, and induction into the ranks of new performers and craftsmen should make a great difference, and for the better.

Certainly it cannot but benefit the final perromance of any player to have been coached in how to stand and walk and sit and talk by so gifted a man as Reicher. Certainly the scenario departments of the companies must benefit by the presence in their midst of such writers of plays as Middleton and Abbott. And in the line of music, meaning music suitable to the screen, Edwards and De Sylva will contribute much. The addition of actors already trained on the stage, provided their voices register properly, constitutes, too, an enrichment of artistic value that is obvious.

So far the only medium of expression that has not been drafted into service in Hollywood is the opera. But the development of sound is young yet. And sooner perhaps than he may imagine, Gatti-Casazza, director of the Metropolitan, may find himself facing the necessity of engaging several secretaries to

handle his movie fan-mail.



The Salvation

The Angel of Broadway Upon Wicked

By DOROTHY DONNELL

with his own weapons. If prayers are not answered quickly enough for her darting purpose, she will use publicity, pull, politics or what have you. If sermons don't do the work, she will make people good with injunctions and search warrants.

"I have come out here because of the girls," she said.
"There are four or five thousand of them here in Hollywood
who need me. Not that Hollywood is wickeder than any other
town. A girl who will go wrong to get a part in a picture would
do the same thing anywhere else for a new dress or a string of
beads. Still, it is true that youth is so cheap in Hollywood that
nobody cares about it. There are no safe and inexpensive
places for movie-struck girls to live, no places for them to
gather for a wholesome good time, no older women to advise
them and tell their troubles to."

FROM CHORINES TO COHAN

RHEBA CRAWFORD has come to Hollywood from Broadway, where night after night she used to talk from a soap box to theater-going crowds, of God and Heaven, and sin and repentance. She knew them all—Follies girls, producers, chorines, stars, and George M. Cohan. Members of the Lambs' Club stopped to listen to her on their way to their dressing-rooms, show girls paused, make-up kit in hand and runs in their ten-dollars-a-pair stockings, to tell her that the

uressing-tomis and sure and the state the landlady, th' of she-devil, was putting them out on the sidewalk. Matines idols shouted, "Hullo, Angel." In Times Square, where God is an epithet rather than a deity, she ran the salva-

tion racket.

And now she is preaching from a soap box on the corner of Hollywood Boulevard.
"There were so many people passing," she explains crisply, "it seemed a pity to waste such crowds. And they are so many of them girls, and pretty girls. That's why I came. Where there are young and pretty women and men with a great deal of

The Angel is small, pale and pretty in spite of herself. Her coat was distinctly

dowdy; and she talked of height-limit homes for extra girls and million-dollar cathedrals which could be used for theaters during the week, with the superb nonchalance of a woman to whom money has never meant anything personal. She seems to regard saving souls as a business, like being a broker or a real estate operator. One feels that she might keep a file and list the souls under such headings as SAVED, UNSAVED and NOT WORTH SAVING.

On Broadway, she says, her work was mostly with chorus girls; here it will be with the extras. There have

P. & A.

"T is high time" said the Angel with quite a tempersome flash of the eyes, "that something was done about it."

"It" was the morals of Hollywood, and Miss Rheba Crawford—known to Times Square as The Angel of Broadway—has come out to do something about them. What the something is, she is planning as matter-of-factly as though she were selling a new brand of soap instead of the old-fashioned kind of salvation.

She is not one who prays that God will help her, and lets it go at that. Rheba Crawford is willing to fight the devil Racketeer

Swoops Down Hollywood

been too many suicides in Hollywood, too many girls listed as missing who have drifted down below the Mexican border, ashamed to go home and admit that they were not

going to be movie stars.

"Hollywood," says Rheba Crawford, "is a gamblers' town. Young people come our here from every crossroads and country town prepared to stake whatever they have—youth, beauty, virtue—on the chance of fame. But they don't know that the dire are loaded against them. There is one thing I propose to do. I propose to send them back home by the hundreds. If they won't go, I shall see that their families know the real conditions out here, the hopelessness of success, the dangers they risk by letting their daughters stay. If that doesn't work, and the girls are under age, I shall ask the law to step in and help me.

"For the ones who stay—and I shall not interfere unless it is necessary with their one-chance-in-ten-thousand of success—I am going to build a hottel. I would call it a home, except that that reeks of charity and my hotel will have nothing of the charitable institution about it. I shall build a height-limit building on a central corner in Hollywood. Half of it will be rooms where girls can live for seven dollars a week, including good meals. Oh, it can be done! Above the girls 'quarters will be several floors of the most Iuxurious apartments in town. I shall run the hotel with the rents from them. There will be an employment bureau to get other kinds of work for girls who don't find a place in pictures. And if there are no other jobs, I'll make jobs. My church, which will be built beside the hotel, will be a theater in the week-days

where the girls can show their talents

THE MONEY WILL COME

"THE money for my building? Oh, that will take care of itself. It is being raised now. I expect that picture people now. I expect that picture people will help me. Why not? The thousands of young people who come out here to get into the movies are their responsibility, in a way. The terrible things that have happened from time to time out here hurt the whole industry. It is good business to look after the extra gitls. After all, it will take only two or three million to build my cathedral and hote."

It is only movie producers who mention millions as nonchalantly as the Angel of Broadway—and points West.



But her plans go further than the ounce of prevention. She is out to reform the Wickedest City in the World. I think that Rheba Crawford is something of a scrapper. She knows her human nature, and instead of bewailing its weaknesses or ranting over its wickedness she takes it into "consideration and makes her plans accordingly. She will use Hollywood's own weapons in fighting Hollywood's evils. For instance, publicity. "I have always had the press for a friend," she says quietly. "Publicity can make careers and unmake them. When pleas and prayers are useless, sometimes one can frighten people into decency. It is not that movie people are any worse than any other people. But where there is so much money, where there are such tremendous stakes, all the ugly

passions are let loose: greed, envy, hate. Hollywood is a gamblers' town, I tell you. But I believe that decency is good business, and indecency is bad business. Hollywood picture producers are business men. They will all help

me, I knov

Unlike our own Aimée, Rheba Crawford believes that the movies perform a great social service for the world. She herself, since her arrival, has made two ralkie newsreels of her sermons for Fox and Pathé, and her voice is one of the best women's voices—they tell me—that has ever been heard on the microphone.

"I have had several screen contracts offered me," she says quite as though movie contracts were just a natural part of the day's

(Continued on page 111



Just by way of a little preliminary practice for her dealing with Hollywood's hardest-boiled, Rheba Crawford asks Lon Chaney to talk to her in his make-up



Home Is Where The Art Is

It is Nils Asther's conviction that inspiration for his work is not so much to be got from a constant mingling with other people as from a communion with himself. He has thus taken especial pains to fit out his home so that it shall have an attraction strong enough to keep him within it most of the time



Theodore Roberts



Barbara La Marr



Ward Crane



June Mathis



Larry Semon

The Gelestial Super

What A Picture They Must Be Making, Those Stars Who Have Passed!

Springtime are caressing Hollywood. Warm new-green coverlets are drawn pro-

tectingly over the silent forms of her sleeping sons. Those who have slipped into the long slumber since last May's madrigals were sung. Short months ago their pulses quickened at the first robin's

song. The midnight trilling of the mocking-bird. Now teardewed blossoms murmur unheard lullabies. Tall palms sway in eternal sorrow. While sighing winds recite the dimming of

Why, it was yesterday that their brilliant light reflected love and laughter in the heart of all humanity! They brought a clamorous train of romance in shimmering silks. The pomp and panoply of armored chivalry. The thrilling clash of adventur-ous steel. The jester's motley. For our delight they resurrected every age. Now they are one with all the ages. Their hour is passed. Now they are memories.

But those world-weary legions whose burdens they lightened with the magic of their makebelieve will not permit their passing. Those who live in loved memories are indeed immortal.

OFT, gentle fingers of another By HERBERT CRUIKSHANK In the hearts of the hosts they served so well, the stars shine on with undimmed lustre. They shall be remembered. Always. They

shall live. Forever. So glorious. So unafraid. Who can forget Theodore Roberts? And that cigar of his. The hours of pleasure he has lavished on the world

would make a stairway of happiness high into heaven. What a very gallant gentleman! He is eternal. And the stately dignity of Frank Currier. The twinkling eyes that belied his pompous mien. Ted McNamara's robust humor still echoes down the musty halls of time. The chilling, thrilling villainies of George Seig-mann. Dashing, fearless Fred Thomson, galloping to the rescue of countless damsels. A modern Galahad. The wide-smiling countenance of Hughie Mack. All the world loves-a fat man!

THEY LIVE, ALL OF THEM

WHO can forget the wistful VV drolleries of Larry Semon. Ridi Pagliacco! The sensitive face, and great dreaming eyes of

Einar Hanson. Filled with the future. The skilled mimicries of Marc McDermott. His poise.

His polish. His slender, meaning-





Frank Currier



Arnold Kent

Einar Hanson





George Beban N. & U.



Casson Ferguson







The Spanish Armida

The Spanish Armada may have failed in its quest of conquest. But not the Armida. She is a young dancer brought to the fore recently in colortone revues by Gus Edwards. And indications are that she will take the West Coast and then the entire country by storm

\$1000 and One Day to Live

What Certain Celebrities Would Do If They Had Just That

By WALTER RAMSEY

JOHN D. ROCKEFELLER once said, "Tell me for what purpose a man wants money and I will tell you the measure of that man's character."

O. O. McIntyre has said, "Tell me what a man would do on his last day of life and I can tell you what his past has been—and something of his future."

Put that all together, it spells an interesting question. One to intrigue the imagination, to set one wondering about one's friends, or one's enemies, or even one's

favorite movie stars.

What would they do if they had one thousand dollars and only one day to live?

Buy a Rolls-Royce? Insure themselves for a huge sum?

Go to church and pray?

Raise whoopee?
Suppose some unforeseen fate should sneak up behind one of Hollywood's darlings and shake her cute little shoulders and whisper, "Listen, sister—here's a cool grand—you may spend it anyway you see ht—but you have only twenty-four hours to live. Go to it, for tomor-

wyou die."
What would she do?
Would she do as you
would do? I wondered.
I questioned. I found.

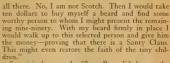
would do? I wondered
I questioned. I found.
Even the thought of
approaching death
couldn't keep a laugh
out of Eddie
Nugent's observation. He

Nugent's observation. He has laughed h i m s e l f through life so far, and his answer shows that he wants to continue to laugh as long at there's a laugh in him.

BENEFACTOR

IN IRST I

H would count the money to make sure it was



Surprisingly enough, Clara Bow didn't get the laugh out of the thought you might expect. She went a long way toward proving that flappers have souls—even movie flappers, red-headed variety.

"I would buy enough gasoline to drive down to my shack at the beach. I doubt if I would have any use for the rest of the money. I would like to spend the last day alone on the beach, in the roaring surf or in the warm sand around my little cottage. I would hope for a glorious sunset and I would watch the slowly dying day with keen eyes. I would try not to

think with regrets on any incident in my life, or the life of any person close to me. I am sure I would not be afraid—if I were left alone."

It was hard to ask Dick Arlen what he would do if he had but one day to live because if he ever had the occasion to put his answer into practice Hollywood would not only lose a good actor, but I

(Continued on page 88)



Before They Were

By DOROTHY DONNELL

No other social circles it might seem a bit thick, as we English say, to walk up to a perfect stranger and ask, "How much income tax do you pay?" "Do you intend to divorce your wife?" or "Please tell me your loye life." In those other social circles the answer

In Hollywood, however—which has more triangles than circles, it is quite de rigeur, as we French put it, to ask anybody anything. Hence such heavyweight queries as, "Who were you in your last life?" or "Didn't I meet you in a former incarnation?" are just pie for the screen star, as you Americans so quaintly have it. I have often wondered what the movie players think of us who break in on their work, their rest, their honey-

might be a poke in the eye.



Born, Who Were They?

Eve Southern Was Mary, Queen of Scots; And George O'Brien Was Six Other People

GEORGE WAS SIX PEOPLE

EORGE O'BRIEN can remember six former lives. In the earliest one he was a galley slave, chained to his oars. The sight of the sea or the sound of waves brings back to him today the sensation of the dark, fetid hold of the ship, and the ceaseless strain-

ing at the oars.
"When I went to Europe first," says Mary Nolan, "I adored every country I visited—until I went to Paris. When the train stopped in the Gare St. Lazare, I felt the most unaccountable sensation of horror and despair. The sun was shining, the flower stands were bright

with blossoms, and everybody was drinking at the sidewalk cafes in the gayest manner pos-sible. But I had myself taken to my hotel and saw myself in the mirror pale and trembling. I stayed in my room all the

Lois Wilson is sure she once lived in London. She knew the city well even before she visited it

In an earlier incarnation, Betty Compson is sure she was a he, a grim Italian nobleman

In one scene of "The Miracle Woman," Eve Southern is supposed to walk up a hill slope and sit alone at the top with a crowd of extras watching below. After this scene was taken, three women extras came up the path and kissed the hem of her robe. When she asked them why they did this, they were bewildered. "We knew," said one of them, "that you-would help us.

There are more things in heaven and earth, Horatio;

"I think that perhaps picture people are more sensitive to psychic things than most human beings," Maude George explains. "We live in a world of unreality all the time and in our work we are constantly projecting ourjolly looking, and an ardent student of reincarnation.

"But I'm sorry to say that I've never had the experiences so many of my friends have," she laughs. "They all want to have been Cleopatra or Napoleon or somebody important. I have never actually remembered my former incarnations, but a strange thing happened last year when I was lunching at a hotel in New York City. Two men at the table behind me were discussing a little town in Middle Europe, and suddenly I felt the most terrible wave of homesickness sweep over me as I listened to their descrip-tion of the place. I burst into tears, and when the friend I was lunching with tried to find out what the matter was, I could only say, with the tears streaming down my face. 'I must go back. I must go home.' I've never been abroad in this existence, so I can only suppose that in some former life that mountain town must have been home.

time I was in Paris, crying heartbrokenly at intervals, though I hadn't the least cause. Could that be because in some former life I had suffered in

Mary Brian is shy about her beliefs, which-one feels sure-ar nice, plump, dimpled little beliefs. "But I've sometimes had the feeling when I meet strangers that I know them," she offers. "Maybe every-body feels that. And again, when I meet some people, I know even before they speak that I don't like them. I've sometimes wondered if that wasn't because we've

(Continued on page 100)

ago training as a galley slave gave George O'Brien his







Three in a row: Sue Carol is following up her two recent successes with what looks like another, a talkie comedy. Sue is the girl in the middle

She's called upon to give two night-lifelike characterizations, is Sharon Lynn—at the right. She is prominent in the casts of both "Speakeasy" and "The Movietone Follies"

All the Gossip of the

party swept down the aisle after the ceremony, the spectators clapped heartily. Though I must correct one rume that seems to have got out. The orchestra did not burst into "I Can't Give You Anything But Love, Baby" when the bridegroom stepped up to the altar to meet the bride, as the Hollywood wise-crackers claimed. Billie Dove, as the maid of honor, might seem an anachronism outside of Hollywood, but then nearly all of the bridesmaids were married women or divorcées.

Seeking Dispensation

OF course, the wedding veil is only worn by a bride at her first marriage—though they do say that a recent Hollywood bride, several times wedded, applied to Will Hays for permission to wear one.

Their First Brush

THEY say that the famous authors who come out to Hollywood to write for the movies are greeted in this wise by the train porters as they brush them off preparatory to descending from the train. "Well, good-bye, sah. See you again in ten weeks."

As They Do Leaky Movies

HERBERT BRENON, the director, has a yacht which showed signs of leaking at the end of last summer's eason. "I tell you what to do," advised a friend. "You have them caulk up the seams with hokum."

A Long Run Ends

"THE Bible was a success for five thousand years," said a spectator leaving the midnight performance of Noah's Ark, "and then along came Warner Brothers and made a flop of it."

Now that speech has come to the screen, Joseph Schildkraut—at the left—should feel in the midst of its activities quite as his costume here would indicate, very much at home



Stars and Studios

Jack Hits Back

THE name of the villain in "The Broadway Melody" is Jack Warrener. They say that Jack Warrener is so incensed about it that the name of the man who does the dirty work in his next feature is going to be Ireing Smallberg so that Thalberg can see how he likes it.

The Vitaphoney Excuse

"I'M SORRY, but I can't make a speech. My Vitaphone contract forbids me." The latest alibi of the movie player called on for a few remarks after a dinner.

Heavy Humor

"I SEE Paul Whiteman is in Hollywood," said Billie Haines. "No, he's still in New York." "Well." said Billie, "I must have been mistaken then. It was probably two other men I saw."

Shaccidental

IT wouldn't be sportsmanlike to tell you the names of these two movie actors, but the story is true. One of them is still in the Hollywood Hospital as a result. They were driving home from a very wet night at a friend's house and approached the railroad tracks at Beverly Hills. "Shtop," said one, "Berrer be on the shafe shide. I'll get out and look both ways to make sure there's no train coming." He alighted laboriously and made his way to the tracks, where he made an elaborate survey of the tracks. "All r'i. c'hon." he shouted. "All shafe."

His friend started the car and ran over him, breaking a

(Continued on page 101)

Hands down: Dorothy Janis—at the right—is winning that way with her every start in pictures. Her latest effort is the portrayal of the leading feminine rôle in Ramon Novarro's "The Pagan"





Alexande

Vilma Banky's passion for reading develops into a constitutional weakness. But all for art, all for art. She is to be seen next as an immigrant girl who must familiarize herself with the document whose 18th Amendment made it famous

For a girl with prospects of advancement like Sally Blane's, it's only fitting that she wear garments of futuristic design. She is one of the histrionic prodigies among this year's crop of Baby Stare

The Boy Vonders

Вv DOROTHY MANNERS

Hollywood completely the screaming me-me's and Warner Brothers Blues, mes petits, it is nothing short of balm to the tortured contracts that Irving Thalberg, boy won-der of M.G.M., looks on the threatened invasion of Broadway into the studios as a mere flush of fever following the panic

What with Paramount freeing Emil Jannings and Bebe Daniels with abandon to be about the business of talkies; with the New York studios ablaze with activity by the light of stage stars, with

all the foreign players in a precarious position unless they learn English, and dam' pronto, as we say in Tia Juana, it is good to hear Mr. Thalberg counting his chicks and answering, "Present," with new contracts for most of

Let the talkies come or go, Greta Garbo stays on, accent

Lon Chaney may not even bother to experiment with a talkie and Mr. Thalberg figures they won't lose a dime on his silent pantomime.

In other words, if the Thalbergers can talk, O.K. But if

That's the way the boy wonder feels about it. No wonder they call him that. In view of his stand amidst the toppling thrones, the title is almost a limitation. Metro-Goldwyn-Wonder, Movie Marvel or All-American-Executive would be rather more to the point.

HE SAW JACK IN JACK

EVER since Uncle Carl Laemmle discovered Irving in his ante-room and made him child-prodigy executive of Universal City, he has been radical and yet astute in his screen discernments. Following his affiliation with Metro-Goldwyn-Mayer a few years ago,

there are a lot of people to tell you that he is largely responsible for the fine quality output of that

Brothers turned loose the Vitaphone.

The Juvenile Jove, Irving Thalberg, Eyes The Talkies

> organization. It was Thalberg who be-lieved "The Unholy Three" was a story after it had been laughed out of more offices than would care to admit. It was Thalberg who saw in John Gilbert a great star and gave him the backing of his organization.

Askance

It was Thalberg in the modest guise of power-behind-the-throne of "The Big Parade." Just at present it is Thalberg who

thinks it is so much boloney (not his own expression), this casting out of tried and true favorites to make way for the little strangers from Broadway who have been howling around our gates ever since Warner

For such a profound young man, to carry so much weight in the affairs of the cinema great, he is remarkably handof an executive. It's such a novelty. If he weren't so busy computing cost sheets and box-office returns, he might easily double for Ramon Novarro in any one of his starring pictures. But aside from his juvenile, and highly pleasing, appearance, he has all the ear-marks of the swivel chair from the row of push bells on his desk to the elaborate

OLD STARS ARE BEST

WHILE young Mr. Thalberg was telling me that M.G.M. would adapt the microphone to their stars, not them to it, Fred Niblo, Bess Meredyth and John Gilbert cooled their heels in his outer office.
"We aren't following the lead of many of the other

producers and casting out the tried and true favorites, he began. "Nor are we considering the policy of producing only talkie pictures with stage stars.
"In the first place, I don't think

the public will stand for the replacement of stars whom they

If anything could win Irving Thalberg—above—over to enthusiasm for the talkies, it should be the effectiveness of his wife, Norma Shearer, in this new screen medium



The Seat of Her Affections

For Esther Ralston it is the big wicker chair set out in the sunny patio of her home, a chair—one can't help thinking, seeing Esther in it—presumably built for one but really meant for two



A Movie Troupe, The Carmel Art Colony Goes Yap

HELEN LOUISE WALKER

NOW Carmel is—yes, yes, I know! It is where Aimee Semple McPherson says she didn't go that time-But, dear me! It has other claims to distinction. Artists live there. Real artists, 1 mean, who revere their work and don't care whether they make any money or not; or, so far as I could

Anyhow, they are not only artistic, but they aim to be exclusive They don't want any commercial undertakings going on in their midst or tourists coming through to things. They are determined to be

tion picture company-a particumercialized art-was going to build its village and set up its cameras among them, they registered in-

stant consternation and contempt

The local paper, "The Carmelite," came out with a ribald editorial, announcing that the "three Fox brothers" were coming to Carmel to film "Evangeline" and remarking with really unpardonable levity that "the brothers" would see to it that "this guy, Longfellow" was not allowed to interfere with the story.

TOW that was really unkind. Because, you see, while Edwin Carewe, Finis Fox and Wallace Fox are brothers-Carewe's name was J. Fox until someone told him it was unlucky-still they are not the Foxes, if you

know that he did just that—but I just can't resist these dramatic touches in my writing, now and then. If you hang around the movies long enough, you get so you automatically embellish all your

remarks, it just comes natural to burst into poetry. Anyhow, Carewe decided to take his company to Carmel. Not, you understand, that "murmuring pines and hemlocks" actually flourish there—but there is quite a lot of nice spruce and things like that and some of the trees are even "bearded with moss." A director can't have

everything.

So he built himself a dandy village on a rocky shore of positively hysterical beauty and provided himself with a portable carpet of cotton daisies. What for? Why, to use in the love scenes, you silly thing. Who ever saw a love scene, even under a pine tree, without a daisy somewhere around? Anyhow, he provided himself with these things and went to work.



A Tiger Lily

In the rôle of *La Perricholi*, for the picturization of Thornton Wilder's "The Bridge of San Luis Rey," Lily Damita is called upon to appear particularly savage and volcanic. A Peruvian girl, in short, with Vesuvian tendencies



learn when to love and when not to love, in the same manner. The old idea that a girl must marry the first man who awakens her emotional feelings, marry him and live hap-pily ever after, goes against all the laws of nature. How can she know that he is the right man when he is the first one to draw her heart-strings a bit tighter? I believe that real love requires a bit of shopping, even. You shop for your friends, surely-make comparisons and deductions as to whether they are worthy of the sacrifices and cooperation which real friendship requires. Why, then, should one not shop for this other which is so much more serious because it is expected to be a lifelong situation?

I have completed my training in love and have found the

-Ralph Gille



really her

marvelous

Jack was a

Life Story

of JACQUELINE LOGAN

As Told By Jacqueline Logan

To RUTH BIERY

rado Springs are among the most gladsome memories of my life; the days which followed are, perhaps, the saddest. He was sent to Annapolis when he graduated. I was so proud; the entire city was so proud of him. Then—why did Jack Avery have to be in one of the boats which overturned on that fearful river? They found his body and sent it back home. But I sometimes think I have

never found my heart as it was before he-before

this happened.

It wasn't just the shock as others believed at the moment. For although I was only thirteen I really loved him. And this love, coming at a time when I was so young, was the first step in that heart-training of which I have spoken. It taught me the depths of my own emotions and instilled a standard of feeling for the men who were to follow.

Perhaps if he had lived, it would have dwindled into one of those laremember-him-as-my-first, puppy-infatuations. But as it was—to lose him by death was to plumb the depths of not only my vourhful emotions but my yearning imaginarion. All love, to be

successful, must



Hesser

work hand in hand with the imagination, for no man is a hero unless you can surround him with a halo of subtle illusions.

The usual college romance came next. Has a girl ever gone through a co-educational university without one of those I-wore-his-frater-

without one of those I-wore-his-frateriory mity-pin propositions? Mine was Secretary Work's son, Hubert Work. Again it was an athletic-hero romance. He was a football man and a Phi Gam. What more was needed? We would take long hikes—groups of boys and girls together—to Bruin Inn. Then we'd drop away, as is the habit of college youngsters, into twosomes. It was on one of these combined athletic and romantic excursions that I decided that he was such a companionable fellow, we had so many things in common, that real love might really be based upon friendship rather than palpitation. So I accepted the fraterrity pin he offered.

DISTANCE DIMS ENCHANTMENT

T was such a busy love-illusion. We always had a thoumst be love because we had so much fun in the doing. Many women have been fooled by this idea of companionship into marriage. Perhaps this friendship—for that is all that a companionable romance amounts to in the long run—would have culminated in wedlock if I hadn't been called to join my mother in Nebraska. I took the pin with me—but distance, instead of making my heart grow fonder, made it forgetful. That is a moot subject on the question of love. Authorities disagree; some advising against separations as a test and some recommending them. I recommend it. If love cannot stand distance and hurdle time, it isn't love; it's just one of the million substitutes for it. My fraternity-pin affair died a perfectly natural (Continued on page 22)



Between these







dashing, attractive rogue in red

Obligingly, Alice let me have a look at her new First National con-

tract which my Satanic master had

picked me to investigate.
"Whereas," it read, "it is provided in said contract that Artist
shall not commit any act or conduct

herself in a manner that shall sub-

stantially offend against public de-

Keeping Alice White

Her Own Conscience Is Her Only Cleanser. And She Uses It

By CEDRIC BELFRAGE

"Artist agrees that during the period of her employment under said contract, she will constantly consult and take counsel with her conscience, and will in good faith and to the best of her ability follow the dictates of her conscience and better self both in her private and personal and pub-

lic and professional life and conduct.

SAID ARTIST'S CONSCIENCE

"ARTIST agrees that in every instance in which she may have done anything or committed any act in violation of the dictates of her conscience, the same shall be considered a default hereunder, and the Artist shall forthwith report the same to Producer and take such steps as may be prescribed by Producer to cure said default and re-establish Artist in good standing with her conscience and at peace with her better self."

"But," I said, trying hard to retain my Satanic poise in the face of this remarkable document, "my dear Alice, how could you pledge yourself to a bunch of film producer to do such melancholy things as these! How could you

Consulting one's conscience, you know, is at best a tedious pursuit. Following its dictates is almost equally tiresome. And as for being established at peace with one's better self—why, such pastimes positively went out with the bustle. You surely cannot intend in all seriousness to observe the terms of this preposterous agreement?"

"Aha!" countered Alice, "you didn't know White was domestic, did you? What if I like consulting my conscience, éh? It's my conscience and I can consult it if I want to. Among my other accomplishments in

(Continued on page 90)





Only A Bird in a Gilbert Cage

But he's a gifted little parrot. And John has taught him to say, "Colossal!" at five-second intervals. He must have, for that's what happens. Maybe it's to atone for teaching his little feathered comrade such habits that has prompted John to act next in "Redemption"

How Frenchmen

By WINIFRED REEVE

A Random Few Pointers From The Idol Of Paris. Chevalier

▼OW you do, Madame? Maurice Chevalier beamed upon me with professional cordiality.
"Bon jour, m'sieu," said I.

An electrical change swept Chevalier's face. He gazed at me with de-

lighted amazement.

"Ah-h-h-! Vous parlez français?" But my greeting had used up my entire French vocabulary. Now Chevalier took me for granted: I was not stranger but a friend. A stream of voluble French poured from him as he drew me into his dressing-

room. His smile was warm. Perhaps I might even be a Frenchwoman. At all events I made an excellent listener; I can listen in all languages. I couldn't help myself, for by this time I was afraid to open my mouth. I didn't want to break the spell. I'd have given a lot at that very moment to be able to understand what Chevalier was saying. Everything in a foreign language sounds thrilling, sen-

When finally Chevalier com-prehended the limitations of my vocabulary, he regarded me with an element of regret and reproach. However, he was French, even if he does look like a big blond, very He-ish Englishman, and he politely turned his disappointment into a bow.

BEYOND PUBLICITY

YOU don't like interviews, do you?" I asked.

He made an expressive mo-tion with his hands, slightly shrugged At least, his gestures

them that she came are typically Latin.
"In France," he said, "I am no longer interviewed.
My fame is establish'. I am Maurice Chevalier. It is



It is testimony to Maurice's knowledge of women that he chose so very charming a wife as Madame Chevalier. And testimony to her knowledge of them that she came with him to Hollywood

Make Cove

enough-for Paris. But hereeveryt'ing is publicity-yes? At this juncture, we were inter-

rupted by Director Wallace, a large, handsome young dynamo, who thrust his head in, in passing. "Publicity is a get-famous-quick

method," he bellowed. "Fame is a female. You've got to chase her." "How you catch her?" asked

'All sorts of ways and means. Some people make a profession of notoriety. Now as for you—well, you might di-vorce your wife and that'd get you on the front page."
"Ah no! I do not like the front

page. I like better my wife-even

Director Wallace went off laughing. "There's French gallantry for you," was his parting shot. Chevalier, with a wry smile and a shake of his head, said: "He likes poke joke."

BUT Frenchmen are naturally very gallant, aren't they?"
What better subject to talk to a

"It is their birthright," said Chevalier. "It is in the bone and blood of the Frenchman. He is When he terminates a love affair, he does it with finesse. He leaves a regret behind-it is fragrance of bitterness

"He makes an art of love. It is done in little, fine ways, you understand. His attitude to women is always deferential, tender, ad-miring. It makes the ladies feel very good."

"But is it not insincere?"

"No, not insincere, for while he speaks or looks at the



Beauty only skin deep? Now and then, maybe; but certainly not always. For here's Melva Cornell to prove that it can exist fathoms down. Melva is a mermaid in one of the spectacular scenes of "The Movietone Follies," a girl-and-music revue to be presented in celluloid

A Star-Fish

The Torture Chambers

Hustrations
By C. J. Mulholland

In the days of the Inquisition, at least the victim got her punishment free of charge. Today, in the film colony, she pays for it, and heavily

HE latest dispatch from that nebulous land where fashions

are created—probably somewhere between the chin and topknot of a bright lad—says that curves are due for a come-back. The soft lines between neck and ankle are going to be allowed to flow gently back into place after ten or twelve years of exile.

One of the larger studios is letting go, one by one, all the dainty little slivers of femininity who used to caper like animated toothpicks before their cameras, and only those females inclined toward the more luscious curves are being contracted.

Alas, poor skinny, we knew her well.

If that be the case, then what of the fate of the reducing salons, the reduction parlors, the take-off-weight-while-you-wait institutions of Hollywood who make their mints by keeping the stars slim? The torture chambers, so-called by some of their patrons, where flesh is pounded and rolled and steamed and sweated and beaten to take off objectionable avoirdupois.

The town is lathered with their signs. To the right and to the left they arise to smack you in the face. Reputable, efficient, worthy branches of nationally known institutions, many of them. Others not so worthy. Dispensers of polite torture, all of them. What will happen to the cream of their clientele if Hollywood suddenly goes fat?

EVEN THE FAT MUST BE FIT

THE answer is, they will tell you, that the stars will not to keep physically fit. And well they should, for any authority will agree that man cannot live by eating and sleeping; that a certain amount of exercise is absolutely necessary to keep the human machine in good condition.

By the same token, the reducing machines, belts, vibrators, extensively advertised in leading magazines and

Y SPENSLEY extensively used by the stars in their homes, will continue to do their helpful, constructive work in taking off flabby flesh.

But the day of violent reducing practices will be over; the time when a star went through six or more rigorous hours a day to knock off poundage, or tortured her body as long as she could endure to smooth out a fat-dimpled abdomen.

Five or six consecutive hours of torture was all that was meted out to the offenders of the church in the most violent days of the Inquisition, and yet in this modern age a picture actress will submit to voluntary punishment comparable to a day in a pillory, to take off weight.

In the thirteenth century heretics were beaten with birch rods. In the twentieth century women are beaten by wooden paddles and human hands. The amount of pain is practically the same. The difference is that the woman of the thirteenth century had offended the church and the twentieth-century actress had offended a fashion—a stupid fetish—for slimness. The church offender got her beating free of charge. The motion picture actress of today pays for hers. From three to many more dollars.

ELECTRIC PANTS

THERE are electric chairs and steam ovens and revolving rollers and stretching tables, and trousered suits, electrically wired, to induce perspiration.

In France in the darker centuries there was the carean in Germany the pranger; at Orleans the estrapade where a man was suspended by his hands, a weight attached to his feet; Avignon had its veglat; athe Puntan fathers had their pillories and stocks. Instruments of torture all, built to punish recreants; and yet Hollywood, with all its enlightenment, has its reducing devices.

Hundreds of its beautiful women are battling nature by torture. They are at the formative period when the

of HOLLYWOOD



(Continued on page 96)



Lowering Her Skirt

Mankind has been given fair warning of the unfair movement downward of skirts. And here is evidence of its coming true, in the garment worn by Dorothy Revier which, you can see, drops several feet below her ankles. But which, quite by chance, permits some glimpse of several feet above them



A handsome male star (just full of sex appeal and things.)

His leading lady A director.

The bird who wrote the story.

Various and sundry extras, prop men, electricians and what-not.

. Oh, yes! And an assistant director! (I nearly over-looked him.)

The leading lady, a blonde and somewhat limp young woman, is, as usual, in the arms of the handsome male star. They are doing the fade-out clinch. They have, in fact, been doing it for days. That is why the producer has come bustling out to stand upon the set, his hands behind his back, twiddling his fingers and scowling as he watches the overhead mount, moment by moment, with the footage of those burn-'em-up kisses.

As for the author—well, he is just standing there. What else would he do? Nobody pays any attention to

THINKING IS OUT HE director, who also is aware of that mounting overhead - although he had not been so acutely aware of it until the producer turned

up—is a trifle nervous.
"Now, listen," he says to the embracing pair. "This is a big scene. A big scene—see? You can't gotta come from here." He places his hand a little to the left of his digestion. "Try to feel."

"Gawd!" he is thinking to himself. "Look at 'em! Cold as a couple of dead ovsters. What a pair o' pans!"

Aloud he exhorts, "Show us what you can do, now.

This is a big chance."

"Like this?" inquires the star, gritting his teeth and glaring. (To himself, "What can an artist do, playing opposite a dame like this?")

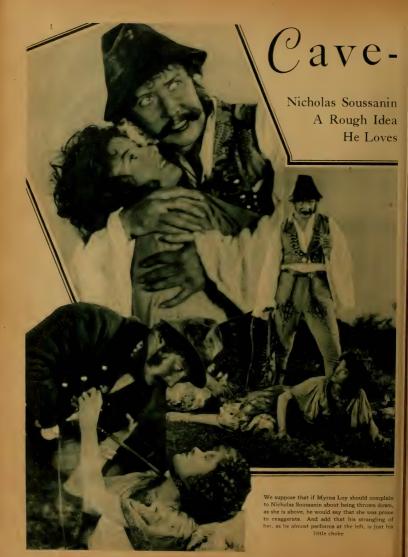
"No! No! No! "cries the director. "Why, Oswald, I'm surprised! That's your lewd expression. It doesn't belong here. The other one, my boy—the one you use for the leading lady—whom you're going to marry as soon as
—There! That's better! Hold it! Camera!'

The scene proceeds. No one is talking now. Everybody

is thinking. That is-well.

Anyhow, this is what the director is thinking as he sits, one knee thrown over the other, megaphone in hand. He eyes his players indifferently.

(Continued on page 08)







There are two schools of thought concerning the best way for a woman to hold a man. The one is that she do her best to please him. The other is that she keep him so busy pleasing her that he won't have time to think of anything else. Or anyone else, including himself. To this latter philosophy Margaret Livingston holds

All Women

are

MERCENARY

And All Men, Claims Margaret Livingstone, Are Polygamous - - - a Little

By GLADYS HALL

The Maxims of Margaret

against the wife

Men are afraid of ramps.

The real vamp is the little ga-ga Women are a vamp's fans. They write me and say, "Wish I could do the same.

5. Men believe only what they can

All men are polygamous-a

Men cannot bear to be

laughed at in the rôles 8. If you want to hold

your husbands, ey and use up all their time. 9. All women are mer-

10. Don't be afraid to be your age. Otherwise

ARGARET LIVINGSTONE sins and sins and sins some more-on the screen. Nor does she off the screen pretend to be an ingénue minus the facts of life. Which was an enormous relief. Some previous experiences had made me fear that she might lisp. Too real for that. She wears scarlet-hair and gown. Smokes cigarettes. Quaffs good Burgundy, the kind that comes wrapped in a snowy napkin; and she speaks her mind on all subjects, forbidden

Margaret is always the screen vamp. She always gets her man, momentarily, but loses him to the little woman in the final fade-out. And as it is in fade-outs, so it is in life, says Margaret. The other woman, contrary to legend, hasn't a chance against the wife. Possession, habit and the marriage certificate are eleven points of the love law. So don't worry about that.



Men, Margaret says, do not like her type of woman. They are afraid of her. They may cast a momentarily lecherous eye in her sinister direction, but they keep the old shoes firmly parked under the home divan thirty days out of the thirty-one. A decent

Nor do men write her the bulk of her fan mail, which did surprise me. I had an idea that Margaret's mail was burned up with torrid epistles from ama-tory males beseeching her to be theirs for thunderous episodes. Not at all.

GOOD WISHES FROM WIVES

'HE bulk of my mail," said Margaret, "comes from women. From married women. Nice little married women, sitting by their own firesides, rocking the cradle with one hand while writing to me with the other. They always say, 'I saw you in your last picture. Gosh, you certainly separated him from his bank-roll. Good for you! More power to you! Keep on going! Wish I could do the same!

Which is a strange commentary on our female population. Margaret doesn't find it strange.

She said, "If women will be honest and tell the truth about themselves, they'll admit that they're all mercenary at heart, that they all harbor secret desires to vamp men and get what they can out of them. If not in one way, then in another. All women love pretty frocks, furs, luxuries, and they'll do everything in their power to get these things for themselves. They'd all do it-if they



Picture



HEARTS IN DIXIE
For the first time in the his-

TALKIE AND SOUND

For the first time in the history of moon pitchers, the display their talents on the silves recree. They do, And how. On the silves recree. They do, And how. Oughly successful. Not only is "Hearts in Dixie" delightful entertainment, but it is one of the most important contributions to the cinema, if for no other reason than the precedent it sets in opening the way for colored players. Scant in plot, the picture deals will be supported in and wood of Death and the tragety of separation are blended in the main theme, with an obbligato of spirituals, folk songs and the native humor associated with the race. Conspicuous in a group of excellent actors are Clarence Muse and a coal-black comic listed on the program as "Stepin Fetchit."



SONNY BOY

PART TALKIE Here we have a film 'featuring Hay marvelously, as well as Eddie Everett Horton's garple, and a whole flock of smacky kisses. One really prefers listening to these superb sounds than to the dialogue which is pretty bad. The plot is typical farce. A pretty girl and a baby get into a bachelor apartment where his parents discover them and jump to the conclusion that their son is married. A few the picture too soon, so the misunderstandings pile up all sorts of complications including as lightly improper and fairly amusing bedroom sequence. Betty Bronson is miscast in farce-comedy but has a good voice. Davey Lee says a prayer and sings "Sonny Boy" in mintation of Al Johon, making his title to Jackie Coogan's shoes complete. His enunciation



QUEEN OF THE NIGHT CLUBS
xas Guinan, the most arrested woman PART TALKIE

in New York, projects much of her remarkable personality across to the suckers in her first talkie. As some extra planted near the mike in a night club long-shot is heard to remark: "What a gal!" She is indeed one of the strangest biological specimens produced in this strange era, and for that reason should be seen, as this picture enables everyone to see her, in her native habitat. However, let it not be supposed that the picture has any particular merit as a picture. It is, in fact, a stupid melodrama whose outcome is obvious from the first, a story as trite and as full of hoies as a fly-swatter. We had really begun to hope that the innosol that the innovation of the project rule of the gain by its side and holds the wapon at the project rule for the person and the fly the wapon the project rule for yellow in the person and the fly the year of the project rule of the person and the person of the project rule of the person of the perso



TRENT'S LAST CASE

They ain't done very right by our Raymond Griffith SILENT with this one. Which is the fault of the story. It may have read well, but it is one of those things most difficult to reduce to terms of celluloid drama. Director Howard Hawks has done a Trojan job in evolving a picture which has at least some moments of sprightly comedy. In this he is a least some moments of sprightly comedy. In this he is needy, who shares honors with the star in the role of a detective, unbeautiful but dumb. The yarn is a pseudo-mystery with the audience let in on the real facts. There is a substratum of reality in that the celebrated amateur crime-detector, "Trent," played by Griffith, builds up a perfect circumstantial case of murder against the juvenile lead, Anderdone and the star of the star o

Parade





SCANDAL.

An old Constance Talmadge vehicle has PART TALKIE

RTALKIE An old Constance Talmadge vehicle has been dusted off and remade for the doubtful pleasure of the fans. The why and wherefore is hard to figure out, as the plot is old-fashioned and stereotyped and the directorial treatment has added little originality. The Scandal starts when Jane Winton is murdered by a lower and her husband is accused, being unable to say where he was at the hour of the murder. Everyone knew he was shielding a woman—but who? Laura La Plante tells all, when sentence is pronounced on John Boles, and Scandal becomes headlines. She and John were in the garden. But in this age build hour of two AM, is not looked upon with suspicion. Laura's husband, the dignified, correct, but uniteresting society man, Huntley Gordon, is estranged from Laura until she shows her moral courage by defying gossip.



THE WOMAN I LOVE

SILENT

A young wife is dissatisfied because her husband can't afford ten-dollar-a-sight cabaret tickets. She 'ineight of can't afford ten-dollar-a-sight cabaret tickets. She 'ineight of woman. They get together. Of course, there's a man with a cunning apartment who makes a profession of teaching dissatisfied women. He doesn't this time but hubby thinks he does. There's some gun play and a court trial and we can't tell the rest without giving away the bit-too-obvious secret. the till two whiles a covering away the dreno-bownous sectors of two women, you'll enjoy this. Norman Kerry is an effective seducer and Margaret Morris and Robert Frazer are the typical, everyday married couple. It's one of those pictures that gives the women the thrill of their lives while the danger is hot and husbands an I-told-you-not-to-chance when the action is all over.



WHERE EAST IS EAST

SYNCHRONIZED It's getting to where you expect a

Chaney opera to be pretty asinine His latest offering won't disappoint you. twaddling a piece of cinematic cheese as you'd find in a day's twadding a piece of cinematic cheese as you of and in a day's march. Lon, as usual, he a fair flower of a datheter, the march and the second of the piece of the beauty, he dies-but for no reason that one can see. Lupe Velez is entirely miscast as the daughter, but does what she can with the part. Estelle Taylor endeavors by sticking her



THE GLORIOUS TRAIL

I could almost feel pigtails down my back when I looked at this western! There was the familiar SILENT saloon, and the covered wagon train forming a circle against saloon, and the covered wagon train forming a circle against the Indian attack, the red men galloping around and around and occasionally biting the dust, the cowboys riding to the rescue while the cocoanut shells went tole-tol-tol, and the audience cheered. The old reliable plot which we saw as kids twenty years ago (at least I did) still as good as it ever was. To be sure, there are up-to-date variations. The tilter refers to the transcortinental telegraph lines—a theme for a move epic-put this is subordinated to though and and on the villation field in the companion of the companion of the villation field is a deal with assets of flour which is really furner. villain fight a duel with sacks of flour which is really funny But for most audiences the value of this picture is its ren niscent flavor of one's younger days. If you're homesick for the good old wide open spaces, go to it.

Current Pictures - Silent



THE WINGED HORSEMAN

Those who are a bit tired of the familiar Western formula—and who isn't?—will find this a more than worth-while evening's entertainment. It's a Western done in the property of the property o

her accomplishments as a flyer,



THE BRIDGE OF SAN LUIS REY

SYNCHRONIZED I went apprehensively to see this sive, too delicately sensitive, it seemed, for the camera to catch its subtle significance. I came away satisfied. To make a conventional photoplay from a book dealing with the mental lives of six widely differing human beings is impositive to the conventional photoplay from a book dealing with the extra the varying threads of Unde Pio and the twin brothers Esteban and Manuel, and Camilla, the wanton who had something divine about her when she danced, and the rest of the characters into a fabric that is neither drama nor fection but life itself. So sympathetically do we enter into their sufferthe Bridge we know that their lives are finished and watch them fall into the gulf without sadness. Lify Damita gives a bold and fleshly performance as the dancer. Ernest Torrence played himself as the humbly worshipful Unde Pio but Don Alvardo and Duncan Kinaldo as the vuin brothers give char-



THE WOMAN WHO NEEDED KILLING

There is no heroine in this unusual piece. Bacianova is the heavy, in a big way. She is wedded to Clive Brook, an honorable Englishman who dispenses justice to the dusky natives of German East Africa, while his wife dispenses sex appeal to the young assistant. This upstanding lad happens to be Clive's brother, with a sweetheart back in England. And there you have your plot, a country of the control of the co



BETRAYAL

The theme of the latest Jannings picture would SILENT make an excellent short story. In fact, it often has, in the annals of literature. But it is far too frail to support a whole feature length move, full of such bouncing figures as Eather Ralston and Emil Jannings. It sags rather wearly in the middle, but is interesting toward the end when the office of a devoted father who goes between the bouncing figures of a devoted father who goes between the bouncing the such as the sum of the sum o

And Sound-In Review



CLOSE HARMONY

ALL TALKIE Buddy Rogers is awfully sweet, but when it chestra, he is more like a windmill in full sail than a Paul Whiteman. Apart from the singularly pathetic sequence where Buddy is supposed to wow his audience by sheer masterly musicianship, this little picture has considerable charm. Buddy and Nancy Carroll both talk nicely, the latter freely airing her unique talent for saying "banama" à I'Anglate. Who deliver we to Jack Oake and Skeets Gallaghers, who deliver we to Jack Oake and Skeets Gallaghers, who deliver we have so to Jack Oake and Skeets Gallaghers and the said of the said of



ALIBI

ALL TALKIE For out and out hang-up entertainment on the pois "en all to date. It is an all'talking screen translation of the stage play," Nightrick." And like its prototype is straight melodrama all the way through. Melodrama that is literally crammed with chuckles, tears, thrills and cheers. Its swing and sweep are irresistible. The audience is carried along on its tide. Director-producer Roland West has contributed several of the most gensationally stirring sequences yet seen in the cinema. It is a very distinct triumph, too, for every member of the cast. Most of these are stage folk especially imported for the film. At least two of these vault in a single bound to front-row movie, renders a simply superb. Chester Morris, in his first movie, renders a simply superb. Chester Morris, in this first movie, renders a simply superb. Chester Morris, in this first movie, renders a simply superb. Chester Morris, in this first movie, and the superbased of a simpling copy "which may well set a new style in heroes. Elmer Ballard is impressive in a "third degree" episode, and Purnell Pratt is excellent as a police sergeant.



THE IRON MASK

After all's said and done, Douglas Fairbanks remains the most glamorous and romantic figure in the cinema. More than any, he symbolizes those days when knighthood was in flower. The fact, coupled with the splendid pictorial composition of his latest film offering, is sufficient recommendation to those who prefer their movies with a Rembrandt touch. Yet, somehow, 'The Iron haps the mood of the period has been outlived. Strangled in a modernistic morass of sex-and-society dramas with reality as their main motif. Or is it that in striving for pictorial perfection, the production has emerged a bit too beautiful. It seems somehow out of step with the times, and is noticeably repetitious. But then, can there be too much sword play and theatric gesture when 'Doug'; goes through the flourishes' When it is his blade that flashes triumphantly against when the solution of the production of th



HOT STUFF

Take your warm winter underwear along ALL TALKIE when you see "Hot Stuff" It's hotter than the North Pole—but not much hotter. In fact, were it not for the stimulating presence of Louise Fazenda, one might almost imagine oneself in a nice, cozy igloo as one watches its dreary lootage unwind. By these presents we hereby risk and the state of the state of



assigned to see him. And she discovered in the personality of the Italian dictator not only new

personary of the trainal metator into lay levels things but significant elements that everyone before had overlooked. She perceived several things which taken in association with what had been said before, provided a picture of this man of the hour far more real and human than had ever been set before the eyes of the world.

This because someone who had never seen him before had been sent to get it. And someone not a professional political reporter. You do get new things from people whose viewpoint, whose sensitiveness to impression, is new

And that's why this magazine is printing this article, one And that's why this magazine is printing this article, one in a series of similar articles about Hollywood. It is to get the reactions of the visitor, the unprejudiced, the unprofessional observer. He will not see what the experienced reporter will note. But he will see much that the experienced writer cannot. This because the writer over-familiar with the screen colony has come to take so for granted a great many things he does not bother to record them. And so, for this reason, they might forever go unrecorded except for the ing of them by a fresh eye-such as that of one new to Hollywood, some neighbor, say, of yours.

The neighbor in this instance is one of the Oklahomans. And The neighbor in this instance is one of the Oklahomans. And to them her remarks will be especially interesting. But, in the sense that Mrs. Rosier is an out-of-towner, from the Hollywood point of view, she is a neighbor of everyone not a resident of the cinema city. And so everyone who doesn't live there will find what she has to say exceptionally worth-while to read. And so, for its picture of themselves, will those who do live there.—BDITOR'S NOTE.

wood and Tulsa are overrun with millionaires. Millionaires made overnight. Hollywood's come from the studios. Tulsa's from the oil fields.

Both towns have sprung up with that mushroom growth that inevitably follows in the wake of a wealthgiving industry

Each has its solid, substantial citizens-and its

Each has beautiful women, beautifully gowned And they are both about the same size-about 170,000

As a delegate from Tulsa, who spends most of her winters in Hollywood, Mrs. Rosier would make a great representative of the Chamber of Commerce-of Tulsa She is small and dark and the possessor of a charm, both of features and personality, that goes a long way toward bearing out her observations concerning Tulsa's women. She couldn't have been so subtle in her comparison between the two towns if she hadn't had a sense of humor.

Though she lives in an apartment but one block removed from the celebrity-filled Villa Carlotta, on Franklin Avenue, she swears she has yet to hear a scream in the

Says

Hollywood's All Right, Says Mrs. R. R. Rosier, But It's No Paris or Tulsa

High-Lights in Mrs. Rosier's Comment:

I think Hollywood is a hick town, compared to Tulsa In Hollywood for a woman to be conspicuous is nebutter on 4 her bread the butter on a

Hollywood women shop on the spur of the mo-And they look it

This is good in Hollywood: you're accepted for what you are, not for whom you know

I don't want to know actors; it spoils my illusions about them Our oil men can match the



night or even a tire blow-out. Furthermore, she doesn't dangle out of her window watching Anita Stewart, Evelyn Brent or the Day sisters or other of the Carlottans make their entrances or exits. So far Hollywood has failed to knock out Mrs. Rosier's eye. She has seen as many fur coats and Rolls-Royces on the streets of

Climate-and climate alone-seems to be Mrs. Rosier's pet aversion to Tulsa and her pet attraction to Hollywood. "Give me Hollywood's climate in Tulsa and you

couldn't get enough money together to buy me to leave the 'little New York of the West'. And if Hollywood didn't have its climate, you couldn't buy me to stay here

"Frankly I think Hollywood is a hick town-compared



A little like Little Old New York is the business section of Tulsa. Above is the Philtower Building and at the left the modernistic Boston Avenue Methodist Church

to Tulsa. While Hollywood has been growing out over a lot of territory, Tulsa has been growing up in big skyscrapers that give her an atmosphere of a metropolitan town that Hollywood will never have. This place will always look like a small town. The city building restrictions are largely responsible for that. Hollywood is not permitted to erect a building over thirteen stories high, while Tulsa has as high as twenty-six and twenty-seven stories. Another point is that Tulsa's big business men have a great deal of civic pride and spend fortunes on buildings and improvements, where most of Hollywood's millionaires are studio people who are more interested in a new paint job on their Rolls-Royce. The effect is incongruous-like a Follies girl on Main Street.

SAID in the beginning that the two towns are A alike in that they both have beautiful women, beautifully gowned, but I forgot to add that Tulsa's women dress in the better taste. Out here women throw conservative good taste away to attract attention with their clothes. Being conspicuous to most of the women in Hollywood is the butter on their bread. Conspicuous and expensive is the mode here. There is a shop up on Hollywood Boulevard where one may get very snappy little gowns for three and four hundred dollars. Paulette's and Madame Jackson's shops at home have equally costly garments in far more elegance. Women in Hollywood shop on the spur of the moment-and usually look it. Yes. I think in most of the up-to-the-minute attractions, Tulsa can hold her own favorably with Hollywood. The



The Leetle Champ

To The Screen's One Real Baby Star, Both Golf And Boxing Are Child's Play

Little By LITTLEFIELD

The Youngest Old Man Of The Screen Figures Life's A Long Race

By GLADYS HALL

'M a worrier, I am!" said Lucien Littlefield to me.

We were lunching together at the Hollywood Athletic Club and you may be supposing that Lucien was worrying about his false teeth, his rheumatiz, his palsy or some other symptom of senile decrepitude. You may suppose that I was feeding him milk toast and mopping off his

Wrong. Wronger than usual.

Possibly, if any of the other lunchers at the club chanced to look our quiet way, they supposed that I was lunching with a young student, a grave gentlemanly bank clerk, or a suburbanite with a mortgage on his mind. Lucien sort of looks as if he is perpetually figuring things out, just a little puzzled.

And he is never recognized, he says, unless by a detective.

Lucien himself is a bald young blade. He is thirty. He is slender and quite tall and nicely dressed and practically a bridegroom. I mean, he has a beautiful young wife, is in love with her and they have a two-year-old daughter. He has gray eyes, a careful mouth, a mathematician's brow, a

saving disposition and a gentle sense of humor.

He was born in Texas, raised on the Southern Gentleman code. One did not discuss money matters. Debts were debts of honor, sir. There were no other kind. He went to Staunton Military Academy. And then he went to war. He was gay and philandering and debt-of-honorish when he went in. When he came out he was different. He had seen life squashed to a bloody pulp beneath nailed boots. A pitiful, oozing little gadget, life. You have to be

WENTY years from now Lucien Littlefield will doubtless be lending money and dispensing hand-outs to the John Gilberts and the Nils Asthers and numerous others who seem to have all the gravy. He is like that. He believes in operating your life on the long-run principle. He who squanders today, borrows tomorrow. Ergo, Lucien never goes to movie parties or to glittering premieres. He has lunched at Montmartre just once in his life. He cuts his house to fift his income. Literally, I mean. If there is a room too many to heat and furnish, he lops it off. And vice versa. Just now he is making cautious additions. When he married, he thought it might be expedient to



of the most convincing impersonations of Calvin Coolidge

dwell in a tent and consume the lowly bean. His bride thought otherwise. She did not warble "Tenting Tonight." They compromised and have a comfortable little home, with all bills paid. Nor does he intend to Beverly or Bel-Air until his money is working for him and not he for his money. That is his goal. Then and only then is a man independent, free to live where he will without benefit of

Lucien always made believe to be old. When a child, his favorite indoor sport consisted in sticking up his face with molasses and bits of cotton fluff. An old darky's cane and a simulated crick in his back completed the pastime. He doesn't know why he always played old. He doesn't be-lieve he has a father complex. It's just one of these things. Anyway, he must have been an odd figure in the staid, prohibition, Littlefield household which, up to Lucien's time, had never known the red bar sinister of an actor in the family. No Littlefield, sah.

ELOPING WITH THESPIS

LUCIEN went to Staunton. One night he ran away. The yen to be an old man—on Broadway—caught him by the throat. He knew that he would never obtain parental sanction. He, as it were, eloped with Thespis

O. Henry should have written the tale of Lucien in New York. Perhaps he did. Whether or no, Lucien gave me the details. The actual things a young, jobless and starving man does in cold, elbowing New York. He slept on the top floor of a dismal rooming house in the twenties. The kind of



"I AM not following the set plans of conventions. I am designing my wedding dress, the bridesmaids' gowns, my undies and my every dress myself. I am purchasing the material and taking it home to the sewing women. Even they are working according to my specific directions. But

Ruth Roland

Dealing With A Trousseau And Emphasizing Undies

most expensive part of your outfit. Have you ever stopped to think how much time and money a bride of today saves? Come, I'll show you exactly what I have to purchase.

"I tried to have my sewing woman copy these brassières in real lace, but she couldn't do it—I'll take a dozen," she turned to the clerk. Now, to the yardage.

SHORTS AND GARTERS

"I WANT some bride's crepe for some shorts," she ordered. "And then some good quality flat crepe in these colors." A heterogeneous mass of samples were placed on the table before us. "I'll show you a sample part when we get home. And the only other requirement for a bride's lingerie is garters. I had those made of lace—you'll see those, too. They're finished."

Those which she showed me are in the first picture. The shorts are hand-fagoted and hand-hemstitched—immediately beneath the rubber. The tiny pockets are for decorations. The bit of orange-blossoms were her "something borrowed" from Billie Dove. The lounging pajamas were among several pairs she purchased in Chinatown, San

Francisco, for her equipment

As we left the yardage, she stopped, pulled a small box from under her arm and said, "Here, I have something to show you. I think jewelly is a very important part of a bride's outht. This happens to be an antique piece, but even though I didn't have something valuable like it I should turn to costume jewelry. There is so much now which is inexpensive that practically any woman can afford to wear what is becoming. I am so fond of this amethyst with its antique gold chain and its old-fashioned diamond setting that I am having a gown created to go with it. I often pick up a chain and then create a dress which will set it off properly. Come, let's go back in the yardage and I'll show you."

HATS ARE CHEAPER MADE

AMETHYST satin crepe. "I'll use the satin side outwards. Doesn't jewelry usually come displayed in satin? I'll have the skirt pleated to give it an afternoon touch and now we'll get ehiffon velvet for the coat so I can use it for a street costume if I desire." A deeper shade of purple was chosen with the lighter shade worked through it.
"My hat? Oh, I have those made for me. In the first place they're cheaper.

me. In the first place they're cheaper. You can find a woman in any town who is clever in hat making. Then you match your shades exactly, design what you want—and save yourself a lot of steps running around looking for something which is suited to the balance of your costume?

The picture at the top of page shows the



A costume designed to harmonize with an amethyst necklace is the one Miss Roland is wearing above. At the left is the one especially attractive evening gown Ruth recommends for inclusion in every trousseau. Below is a goingaway costume capable of four variations

outfit when completed. We'll grant that it's a gorgeous setting for both the jewelry and the woman.

"Oh, what a divine shade of blue! What's the name of it?" She hurried to the silk-georgette table.

"The Divine Blue,' Miss Roland."
"Well, it's perfectly named. Now, let's see. You know"—she turned to me—"A woman doesn't really need so

many things for her trousseau. This amethyst affair will do as an afternoon frock or a dressy street costume, matinées, and so forth. Then, I can make a stunning afternoon gown from this blue for bridge, teas and things. My going-away costume—don't forget to let me show it to you—does for shopping and mornings. One or two evening dresses. That's really all the average woman needs, isn't it? I don't believe in loading up on too many things. Styles change, your interests are bound to change some after marriage or something may happen that

you can't wear them. I'll take seven yards of this."
She turned back to the clerk. "And I'll make this one a bit fussy. A cape, pleated—rows of fine lace the same shade—no insertion around the bodice to show off it." She figure. And a hat with three or four rows of it." She

(Continued on page 112)



The Bridegrooms of the Gorgeous Never Posed for Collar Ads

By HERBERT CRUIKSHANK

course, he'd never have stopped to wonder how his own ladies-of-athousand-and-one-nights could abide a bewhiskered baboon like himself, who looked like the Beery boy in "Noah's Ark."

BLOSSOMS AND BLOOMERS

THE ladies would have answered that only Heaven knew. And later when their love-lives were published, lo, Jimmy Cruze's name would have headed the list. But, no foolin', why do you suppose Betty does rave about Jim? She's so dainty 'n' everything. And he's a big roughneck to whom evening clothes mean pajamas. It would have had Solomon pondering sure enough.

nough.
Then there's Laura LaPlante. Sort of butterfly-in-the-rain girl. And you oughta see what
she picked! Big Bill Seiter, who shakes chandeliers when he laughs, and tells tales
that would make Rabelais blush between roars of merriment. Ophelia wed
to Falstaff. What would you figure

Trvin Willat's strange power over women? Don't kid yourself, he may be a life-of-the-party type and all that. But the fact remains that he married Billie Dove. When you wed the American beauty, that's an accomplishment! Accomplish

ment? It's a career!

or whom—did she select? Was it that roistering beauty Jack Gilbert? Or that languishing Don John Barrymore? No, indeedy. Though 'Stelle had felt both their celluloid-searing

When glamourous 'Stelle

nad felt both their elluloid-searing kisses—on

wonderful women. Their mating would create a generation excelling the ancient Greeks in physical perfection. The acme of human beauty would be attained. But somehow such romance just won't jell. Hollywood has no interest in eugenics. Which is just as well. For all the girls would be Helens. And how would you get our corn-fed Congressmen to launch a thousand ships? Besides, fair is fair, and life is hard enough without the infliction of a population of male pea-It is indeed a benign Providence that leads the fairest femininity to fall for men whose faces frighten children. But everything may be carried to extremes. And when given an eyeful of some husbands, only a dummy can doubt that wives have a sense of humor. Now the Hollywood husbands are all right as husbands go. Goodness knows none of 'em are much good, eh ladies? But, nevertheless, had Solomon known his Hollywood he would have found another puzzle for his list of unanswerable problems. With the naïve conceit of masculinity, he'd have summoned a few thousand wives and conkies, and shaking the could possibly see in a big bozo like Jimmy Cruze. Of

At the top, Irvin Willat and Billie Dove;

below them, Betty Compson and James Cruze; at the right, John McCormick and Colleen Moore; in the derby is Sam

Goldwyn with Frances Howard; below

them are Mary and Doug; and in the bottom corner, Lina Basquette and Peverel Marley

> F you're the proud possessor of a Barrymore profile and insist upon the little woman having beauty to match your own perfect pulchri-

Hollywood. For in the movie Mecca Adonis is a

dud, so far as Venus is concerned. Hollywood is the home of handsome men. And the world's most

tude, don't seek a bride among the houris of



Directly above are
Jane Winton and
Charles Kenyon; at the
left, Gertrude Olmstead
and Robert Z. Leonard;
in the wide hat, Louise
Jack Dempsey is below,
toting Estelle Taylor's bag; and
in the corner below are Laura
LaPlante and William Seiter
like a laughing Puck. Let

King Solomon play that one on his Balaclava—or whaton the Balaclava—or whatone was a substitute of succession of producers, accomplished artist, erudition personified, can scarce be called an Apollo. He'll never be called an Apollo. He'll never be round-shouldered from the weight of beauty medals. In two words: impossible. Yet Sam persuaded Frances Howard to beautify his home. Not only has she glorified it with her presence, but has added, too, the greater glory of a child. Courageous girl, she rushed in where George Bernard Shaw feared to tread.

NO CONTEST

CEORGE, you know, was approached by a lady whose beauty was such that a glance from her eyes simply shriveled men's souls with the love of her. And she proposed to him that they two should have an offspring.

"Our babe would have my beauty

and your brains," she said.
But the irrepressible Irishman wouldn't take the gamble.

"Thatwould be fine," he answered, "but imagine if the poor thing should have your brains and look like me." So all bets were off.

(Continued on page 110)



Blanche Sweet has undertaken in her leisure hours, since her return from acting in pietures in England, to play the guira. And as a first audience she has chosen her stuffed kitty. A far better—and safer—plan than trying it on the dog.



PURSE EXQUISITRIES



Veep triple beauty in your purse \bigwedge all the time. The COTY Double Compacte, with Rouge and Powder, the Olympic Lipstick give you the three artistically perfect shades for your individuality - ready with their lovely aid for the moment's use.

DOUBLE COMPACTE

L'ORIGAN -"PARIS," L'AIMANT

BLANC (Poudre Compacts) with LIGHT (Rouge)
NATUREL - with BRIGHT LIGHT,
MEDIUM or DARK (Rouge)
RACHEL - with LIGHT, MEDIUM

Refills or DARK (Rouge)

DOUBLE COMPACTE \$2 50 REFILLS 50c



OLYMPIC LIPSTICK THE FAVOURITE DOUBLE SIZE \$150 — REMIS 50c STANCES LIGHT, MEDIUM, DARK CERISE, INVISIBLE

714 Fifth Avenue, New York



Photo by H. D. Carsey, Hollywood



A screen star's skin must show flawlessly smooth under the huge new incandescent "sun-spot" lights used for the close-up.

BILLIE DOVE, beloved First National star, in the very charming modernistic bathroom built especially for her in Hollywood.

"A smooth skin is most important to every girl whether she is a motion picture player or not. I find Lux Toilet Soap delightfully pure and refreshing."

Billie Dove.

Lux Toilet

For loveliness that thrills, a girl must have exquisite skin—

Say 39 Hollywood directors

Nine out of ten screen stars use Lux Toilet Soap for smooth skin.

Petal-smooth skin — how subtly and surely it wins its way into hearts everywhere! There's no loveliness like it, 39 Hollywood directors find.

"Smooth, flawless skin is beauty's greatest asset," says Al Rockett, production manager for First National.
"The perfection of an exquisite skin is much more to the motion picture star—or indeed, to any woman, than any other physical quality."

A screen star *must* have skin so beautifully smooth that even the terrific brilliancy of the close-up lights reveals not a single flaw in its utter loveliness.

Nine out of ten screen stars use Lux Toilet Soap for smooth skin. In Hollywood, of the 451 important actresses, including all stars, 442 care for their skin with this daintily fragrant white soap.

The next time you see Billie Dove notice how exquisitely fine and smooth

Lux Toilet Soap keeps her skin. When you see your favorite star, whoever she is, in a close-up, remember that 98% of the lovely complexions you see on the screen are cared for by this soap.

Every one of the great film studios has made Lux Toilet Soap the official soap in all dressing rooms.

It leaves the skin so petal-smooth! You'll love its quick, generous lather in your bath, too, and for the shampoo.



ESTHER RALSTON, popular Paramount star, says: "Lux Toilet Soap is excellent for keeping skin delightfully smooth,"



Photo by R Jones, Hollywood

Mary Philipin, Universal star—"A star's skin must have
maryelous smoothness. Lentrust mine to Lux Toilet Soan."

Soap

Luxury such as you have found only in French soaps at 50c and \$1.00 the cake . . now





AYBE you thought the Old Woman Who Lived in the Shoe had a heck of a time with all those kids. And maybe you didn't. Anyway, you haven't heard anything until you hear about Our Gang's triumphant excursion over these

A detail of fifteen policemen in New York to keep off the crowds. Imagine! Ice cream and soda pop. Imagine that. A call on Mayor Jimmy Walker and that time the kids were purposely late,

catching Hizzoner at his own favorite trick. Pink lemonade. The Mayor of Albuquerque at his sun-baked station to meet them. Cracker jack and popcorn. A fond lady who attempted to kidnap Mary Ann Jackson. Salted peanuts. Another fond lady who shrieked, loudly, that Jean Darling was her long-lost daughter. Ice cream sandwiches. Gary Societies that at-tempted to have them arrested. Airplane trips. Oysters on the half-shell. Tummy aches.

My dear, it is to cheep. To chortle. Laugh? I thought I'd die. Six small Gangsters and sundry parents, relatives and functionaries. Let's see, there were plump Joe Cobb and his poppa; chocolate Alan Farina Hoskins, Jr., with momma and his

director-actor of the entourage. And Coffin, untrue

"YOU should have seen that Pullman car when we pulled out at the beginning of our three months' tour. The Gang took possession of it. Drums, dolls, erector sets, toys, blocks, wagons all over the aisle. People on the way to the dining car would mince among the debris of half-finished toy buildings, dodging drums and clay modeling sets. All along the route I'd get wires from towns that the

train whizzed through asking to have the Gang on the observation platform so the natives could get a fleeting glimpse of them.

"Well, we were to open at the Chicago Theatre in Chicago and it wasn't until the day before we left Los Angeles that we got our act shaped up. We had rehearsals on the train and the kids took to the skit like ducks. By the time we had been on the road a couple of weeks

they would ad lib so I never knew what next was going to hapoccasionally, they got so smart. You must not do that again,' I said to Wheezer after

After taking the Our Gangsters on a tour of the country, Ray Coffin, at the top, is not only still alive, but actually



for Youcheeks glowing with color-tonight

-New Loveliness

-New Charm

—The Jascination of an Amazing Flawless skin...



Lois Moran and George O'Brien, the popular Fox Film stars of "Blindfolded."
This picture is showing to packed houses throughout the country.

Lois Moran, famed beauty of Fox Films, applying Boncilla clasmic pack.

OMEWHERE down in your heart isn't there a little fear that tonight . . . some night you will not look your best What a pity to let such a worry still further mar your appearance and your poise when all you need is a twenty-minute preparation—with Boneilla clasmic pack.

Almost mystifying are the results it brings. Mr ener you feel it draw from the skin all that clogs or mars it . . . the dead skin, the bardened oil, the blackheads, all the dust and grime. Your skin enlivens as fresh blood flushes and rouses the underlying tissues. Every tiny pore tingles with life and vigor.

Then . . . how clear and clean your skin looks . . . how warm and rosy its glow . . . how soft its texture . . . how velvety and smooth

Your New Beauty will delight you

Tell-tale little lines are erased . . . wrinkles combated . . . enlarged pores reduced . . . relaxed muscles made firmer. Older women appear to drop ten years.

Millions have proved this. Among them beauty experts the world over, and leading stars of stage and screen.

Women of beauty in every walk of life in America, and over 50 foreign countries give supreme place to Boncilla classine pack. Benefit by what they have found. Let their way be vours. It is the quickest, the easiest way to add to your loveliness. Nothing else can do as much. One application will convince you.

A Promise to You

You may confidently expect
Boncilla clasmic pack to correct these common skin faults:
enlarged pores skin pouches
blemishes crows' feet
relaxed muscles

blackheads oily skin dry skin shiny nose little lines

It is positively guaranteed to bring corrective results or money refunded. Simply return empty tube or jar to Boncilla Laboratories, Indianapolis, Indiana.

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"Ever Youthful Beauty"

Awaken your beauty now. Start tonight. Critical eyes, including your own, will see the difference the first application makes. There is no waiting for results. Improvement comes at once. Get Boncilla at any drug or toiletry counter. And remember this way is for all ages. The vivacious deb has as great need for Boncilla as the matron of forty or over. Twi in our property of the pr

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Boncilla clasmic pack in tubes 50c and \$1.00 and jars \$3.50. Or send the coupon with 10c for an introductory packet . . . four glorious beauty helps . . . a whole week's test. Nothing in the world equals it. Prove it you be the judge. Clip coupon now.

Note—This photographic testimonial of Miss Moran, shown here, is tendered by her voluntarily. Boucilla Laboratories, Inc., gladly welcome interesting testimonials but weither offer nor pay money for them.

F	our	Beauty	y Aid

BONCILLA—Indianapolis, Indiana Send me your four quick aids to beauty—the pack, two creams and powder. I enclose a dime.

Address

M.P. 62

Movie Men Are so Crude

Not At All, Says Thelma Todd, Like Those She Knew When She Taught School

DOROTHY LUBOU

EN in Hol-lywood," Thelma Todd informed me as she dipped into her borsch, very crude creatures. Their attitude lacks the courtesy and respect which I've always expected from men.
"Perhaps meeting

men-first as a school teacher and later as an actress, I've gotten different reactions. I taught school in Lawrence, Mass., for a while and had my beaux as every girl has. Law-rence is only twenty miles from Boston, so I wasn't exactly a small-town girl. The men I went out with were quite worldly and so-phisticated. Yet I didn't meet with the unpleasant experiences I've had

Do you think being labeled a school teacher sort of scared the boys from getting fresh?"

Thelma is a cool, if expensivelooking, blonde and couldn't frighten anybody. She has more than the cheap prettiness common in the movie city. And though Thelma insists that she hates to dress up, that she'd rather go around in anything old and comfortable, and often does, she always looks like Fifth

Avenue rather than Hollywood Boulevard. We were having dinner at the Double Headed Eagle, which is enjoying a vogue at the moment among the stars who like atmosphere with their food. General Lodeginsky himself greeted us at the door with a low bow and a kiss for the hand. Thelma had the advantage over me in ordering, because she knows several languages, including the Russian. I was awed. I can hold my own in deciphering a French menu but the only Russian word I know is vodka.

And that wasn't in the dinner.

After I had taken Thelma's word that Bstroganoss wasn't the Russian for toadstools or frogs' necks or some other such delicacy, we settled down to the important business of being earnest. You know how it is, when two



girls get together and get to talking about these men.

I was well into the General's pièce de ré-sistance, which turned out to be a Russian steak, when Thelma resumed her tale.

are popularly supposed to be dried up old maids, sort of sexless beings, but, of course, there are many very attractive, modern young women teaching. Though the profession still has an aura of ultra-respectability.

Men have a more familiar manner toward actresses. I noticed that as soon as I left where I entered the Paramount school. It isn't the actors who are to be clever, amusing, a lot of fun. They may

Brown try to get you to play around but they'll drop you if you don't encourage them. But the business men—the outsiders, who smirk sug-gestively when they learn that your work is acting. A movie actress. Well -not so long ago I had an appointment -hot so long ago I nad an appointment with a well-known photographer. After the sitting he invited me to stay for tea, and of all things, he chose to talk about-degeneracy. Do you think he would have dared, if I had come to him as a schoolma'am instead of an actress? Yet you can't be openly offended; you need the good will of everybody in this game.

IT'S THE GIRLS' FAULT

"OF course, girls out here have cheapened themselves by permitting too much familiarity. Girls who can't get anywhere by their own merits, who'll be nice to anybody if it will advance them the slightest bit. I guess men get cynical and hard-boiled. Maybe they shouldn't be blamed for holding us in such poor esteem.

"I'm too thoroughly New England to get away from the fundamentals of life. I like to play, to make eyes at the

(Continued on page 114)

FRAGRANCE at your finger tips_



THE NEWEST VOGUE

perfumed liquid nail polish

"THEY" ARE USING IT! In Paris—London—Vienna—New York everywhere, the brilliant society that sets the mode has eagerly taken up this charming new fashion in manieuring!

Northam Warren, the expert who has made the care of the hands his life study, introduces this enchanting new *perfumed* Cutex Liquid Polish.

He searched until he found the exact fragrance—delicious, evanescent, as faint as the scent of drifting plum blossoms. This captivating perfumed Liquid Polish gives to your nails a lovely luminous lustre.

The Paris perfume gallautly pays duty at the customs—yet the magic flagon of this new perfumed Cutex Liquid Polish plus a twin flagon of Cutex Polish Remover only costs you 60¢. Already it is waiting for you at all drug and department stores. For an especially brilliant polish, and one that will last for days and days, apply two coats to your nails. Northam Warren, New York, London, Paris.

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SPECIAL INTRODUCTORY OFFER - 6¢

Jenclose 6¢ for generous samples of the new Cutes Perfumed Polish and Polish Remover. (If you live in Canada address P. O. Box 2054, Montreal.) NORTHAM WARREN

Dept.9M-6, 191 Hudson Street, New York, N. Y.



"Betrayal" is a good picture for Gary Cooper. For within the last four weeks his fans have betraved interest enough in him to place him second







The letters about Purchage give her third position this month. And Spishing "The after finishing "The Gob" she'll of course get gobs more

ABOUT PICTURES AND THE PEOPLE IN THEM

The Anover Man will tell any one who omate to know anything, everything there is to know. In its more than eithers was of fighting under the collection will be printed in MOTION PICTURE, if appear permits. If it doesn't, he li reply by personal letter directly. When you write in a proper permits if it doesn't, he li reply by personal letter directly. When you write in a proper permits if it doesn't, he li reply by personal letter directly. When you write in a proper permits if it doesn't, he li reply by personal territories are supported by the property of the propert

LOVABLE LILLY-Why not write your favorite, Barry Norton, at the Fox Studios, 1401 No. Western Ave., Hollywood, Cal. In No. Western Ave., Hollywood, Cal. I'm sure he'll be glad to hear from you. Gary Cooper and Buddy Rogers, Para-mount Studios, 5451 Marathon St., Holly-wood, Cal. Nils Asther, Metro-Goldwyn, Studios, Culver City, Cal. Johnny Mack Brown is not red headed. He has black hair and brown eyes.

A FAN—David Rollins was born in Kansas City, Mo, Sept. 2, 1908. He is five feet ten, weight 345 pounds, and has brown hair and blue eyes. Not married, or engaged. He is playing in "Fox Movictone Follies," Fox Studios, 1401 No. Western Ave., Hollywood, Cal. You may write the David Rollins Fan Club, Martha Schulerer, 543; No. Spaulding Ave., Chicago, Ill. Ramon Novarro Fan Chub, Marqueett B., Steins, 101 Richlawn Ave., Buffalo, N. Y.

EVELYN BRENT FAN—Evelyn was born in Tampa, Florida, in 1899. She is five feet four, weighs 115 pounds, and has dack hair and eves. She was married Nov. 14. 1923, to Harry Edwards, a director. You, dies, 5451 Marathon St., Hollywood, Cal-Conway Tearle, Larry Kent and Claire Windsor are playing in "Zeppelin," Tiffany-Stahl Prod., 4516 Sunset Blvd., Hollywood, Cal. Malcolm MacGregor, Patsy Ruth Miller and Eve Southern in "Whispering Winds," also a Tiffany-Stahl Prod. EVELYN BRENT FAN-Evelyn was

ANNIE FROM CANADA-Joan Craw-ANNIE FROM CANADA—Joan Crawford had interviews in the following numbers of MOTION PICTURE: 'April, 1927, Nov., 1927, CLASSEC, Ullv, 1928, Anita Page is playing in "Our Modern Maidens." She has had interviews in Aug., 1928; Jan., 1929, and March, 1929, MOTION PICTURE. CLASSIC, Oct., 1926, Write her at the Metro-Goldwyn Studios, Culwer City, Cel.

CECIL YOUNG—Tom Tyler is not married. Buck Jones had a special sec-tion in our Dec., 1925, Movie Monthly, but this copy is exhausted. Buck is mar-ried to Odille Osborne. FBO Studios is new called RKO meaning Radio-Keith-Orpheum, and they are filming "Rio Rita," taken from the stage play of the same name, with practically the same

A BOWFANN—Clara Bow has never been married. She is appearing in "The Wild Party," Paramount Studios, 5451 Marathon St., Hollywood, Cal. John Loder was born in London, England. He

is thirty years old. Is an ex-officer of the British army, "discovered" by Jesse L. Lasky during a visit by the first vice-president of Paramount to London in the spring of 1928. He has played in pictures in Germany and England. You may write him at the Paramount Studios, address above.

ME-How are you! Kenneth Thompson



Buddy Rogers. Of an orchestra in "Close Harmony." And the leader. too, in the number of inquiries from

also played in "Street of Illusion." Barry aso payed in Street of Hussion. Barry Norton is twenty-four years old. Junior Coughlan was the boy in "The Country Doctor." Paul Lukas was born in Hungary, May 26, 1897. He is six feet one and a half, weighs 186 pounds, has brown hair and eyes.



Everybody's inviting himself to "The Wild himself to "The Wild Party," with Clara Bow. She's in fourth place



pictures have put her right in with the first

He has appeared in "Manhattan Cocktail," "Shopworn Angel" and "The Wolf of Wall

RAMONA S. A.—Have you? Willy Fritschi, Suzy Vernon and Liane Hale had the leads in 'The Last Waltz,' the UFA. 'Gold Braid,'' starring Rannon Novarro, was changed to 'The Flying Fleet.' Anita Page, Ralph Graves and Gardner James also appeared with him. Ramon is five feet eight, black hair and brown eyes. Roland Drew's real name is Walter Goss. LeRoy Mason played opposite Dolores Del Rio in

FLORENCE FROM FLORENCE-FLORENCE FROM FLORENCE— Conrad Nagel was born in Keokuk, Iowa, Mar. 16, 1897, and received his education in Highland Park College, Des Moines, Iowa, His father is a musician. Conrad has ap-peared in stock and in vaudeville, and made

peared in stock and in vaudeville, and made his first big success on the legitimate stage in "Forever After." He is six feet tall, weighs 160 pounds, and has blond hair and brown eyes. He is playing in "White Collars." Almost forgot to tell you he is married to Ruth Helms.

ANSWER YOU.—You bet I will. James Hall was born in Dallos, Texas, Oct. 22. 1900. He is five feet eleven, weighs 156 pounds, and has brown hair and blue eyes. Your letter will reach him at the Paramount Studios, 5451 Marathon St., Hollywood, Cal. Send me a self-addressed envelope for the list of photos I can supply. Leslie Fenton is playing in three pictures at once. He has been signed for the part of Peter Allemon, Needed Killing," which features Backanova, Clive Brook and Neil Hamilton. He is also playing in "Broadway" and "The Girl's Gone Wild."

(Continued on page 120) ANSWER YOU-You bet I

(Continued on page 120)

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almond
base PRINCESS
PAT
powder
qlorifies

Supremely beautiful — not merely powdered — is skin merely powdered — is skin For this powder truly glorifies . . . coaxes forth hidden beauty . . . creates the illusion of flawless moothness and youthful sparkle.

Really, you may ask—and just how is almond base responsible for so much more beauty? Well, you see, usual powders are fine particled—Princess Pat powder is not only fine but soft. There is no starch in Princess Pat—hence no stiffness.

Textures, and consistencies! Therein lies the secret. The tiny, invisible particles of Princess Pat are soft—not pebbly, nor harsh. When you apply Princess Pat powder, the magic difference is this: each tiny particle is soft enough to "spread." Thus there comes the utter smoothness for

which Princess Pat powder is famous.

You must know that even the most perfect skin is microscopically irregular, as to surface. Merely fine powders—in which the particles retain certain hardness—cannot smooth.

You dare apply Princess Pat firmly—may rub it on. For the precious almond base is of benefit to skin. And this firmer application, of course, gives even distribution.

Princess Pat powder—on the skin—is flexible. Stiffer powders fall off. Princess Pat adheres.

Supreme softness makes it stay on most marvelously.

Because Princess Pat is so aristocratically beautiful, it is fashion's favorite powder. You'll find the newest shades subtly interpreted. Ochre and Olde Ivory are suggested.

Try Princess Pat—of fame mond base—and disc how beautiful this der can make ye

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PRINCESS PAT, LTD. CHICA



vboy Ken

The one function of a dentifrice is to clean the teeth. No dentifrice can cure pyorrhea; no dentifrice can correct an acid condition of the saliva. Any claim that any dentifrice can do them is misleading.

This penetrating foam

CLEANS TEETH BETTER

Scientist discovers that Colgate's has lower "surface-tension"... hence greater power to cleanse tiny crevices where decay starts.

TOOTH decay begins, says modern dental science, in the tiny crevices where no toothbrush can reach and where food particles and nucin deposits collect.

Ordinary toothpastes fail to get down into these hardto-clean places. Hence, the real test of a toothpaste's power to clean is its ability to penetrate deep into these tiny crevices.

A scientist recently made a remarkable discovery. He found that Colgate's has a greater penetrating power* than any of the leading dentifrices on the market today.

When brushed, Colgate's breaks into an active, sparkling foam. This foam possesses a remarkable property (low "surface-tension") which enables it to get deep down into every minute pit and fissure. There it softens and dislodges the impurities, sweeping them away in a detergent wave.

In this foam is carried a fine chalk powder...a polishing material prescribed by dentists...which polishes the enamel safely, brilliantly.

Think what this means to you...by using Colgate's you can clean your teeth thoroughly, scientifically, exactly as your dentist would have you clean them...restoring the natural loveliness of teeth and gums.

If you have never used Colgate's you will be surprised and delighted with its wonderful cleansing action. Mail the coupon below for a generous trial tube and an interesting booklet on the care of the teeth and mouth.

*How Colgate's Cleans Where The Toothbrush Cannot Reach

Greatly magnific picture of tiny toot crevice. Note ho ordinary, sluggis toothpaste (havin high "surface-tes sion") fails to pen trate deep dow where decay magnific

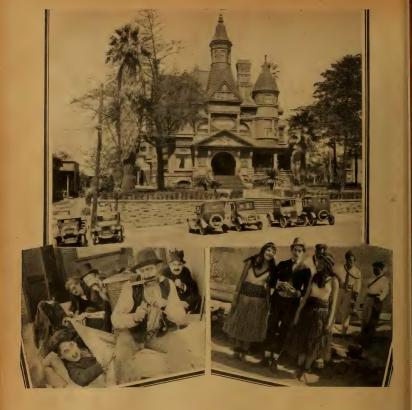




This diagram shot how Golgate's actifoam (having lo "surface-tension penetrates dee down into the creice, cleansing whe the toothbrush canot reach.

COLGATE, Dept. B-2538, 595 Fifth Avenue, New York, N. Y. Please send a free tube of Colgate's Ribbon Dental Cream, with FREE booklet" How to Keep Teeth and Mouth Healthy."

Name..



A Hysterical Landmark

Back in the time when movie-making was at the height of its madness, the Bradbury mansion in Hollywood was used by the great and the great-to-be as both a location and a studio. No one has ever counted the bruises born of slapstick falls upon its stairs, the heroes saved in the nick of time from the buzz-saw, the heroines tempted by villains with mustaches like ring-masters', its bloodless murders and its wineless orgies. Many stars now renowned started picture-making there.

Hobart Bosworth used it some seventeen years ago to make his productions. There, too, began the comedy efforts of Bebe Daniels and the first wearing of horn-rimmed glasses by Harold Lloyd, whose dressing-room was in the tower on the right. Two scenes from one of Lloyd's Lonesome Luke two-reelers, made at this time, are shown above. They and pictures like them will soon be all that remains to recall the old Bradbury house, for it is now being torn down

Ten Years Ago ~ and Today





Anna Q. Wilsson Beautifully Youthful—With a Skin of Exquisite Purity

"We all want to hold the look of youth: we want beauty of color and texture; we want smoothness and brightness-that glow that can be had only with a clean, healthy skin. Sem-pray is a thorough cleanser. It goes into the pores, cleansing, softening and purifying. It holds youth for us down through the years.

THE cleansing powers of imported oils used in Sem-pray, that dainty compressed cleansing creme, brings to your face the healthful glow of a clean, clear skin. Sem-pray melts into the pores, cleansing, invigorating, softening and bleaching the skin. It removes wrinkles and gives to your skin the loveliness of youth.



Sem-pray keeps young faces young; it makes older faces youthful; it gives that brightness and health that makes people turn for a second look. It keeps the skin glowingly youthful and fresh. It is an unusual creme that is helping keep millions of women young looking.

The demonstration package — a week's supply of Sem-pray — will show you what a continued use of the creme will do for you—send for your free package today

The Purse Size Demonstration Package FREE A week's use of Sem-pray will demonstrate to you, as it has to millions of other women, that your skin can be kept youthfully lovely. The Demonstration Package not only contains a week's supply of Sem-pray, but also samples of Sem-pray Face Powder and Sem-Pray Rouge. Send the Coupon

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Every detail of my appearance, especially my hair, is so important in every role I assume, that I cannot afford to take chances. That is why I always insist upon a Frederics Vita-Tonic Permanent Wave. I know it will be exactly as I wish it - soft. natural and lustrous.

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Many people think that the lovely waves of Renee Adoree's hair are natural. This charmunsurpassed.

ing Metro-Goldwyn-Mayer star, explains, however, that the naturalness of her soft, lustrous, flowing waves depends wholly upon the New Frederics Vita-Tonic Method of permanent waving

There is one sure way of getting this same

natural effect in wide, silky waves. When having your hair permanently waved, look for the name "Frederics Vita-Tonic' which is always imprinted on the wrapper used on each tress of bair.

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Send for the booklet, "The Glorious Gift of Lovely Hair" which tells how to care for your wave, and a generous free intro-ductory tube of the new Frederics Hair Trane Cream, for keeping your wave orderly. Merely fill in and send the coupon.

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NONSPI destroys the odor and diverts the underarm perspiration to parts of the body where there is better evaporation—and need be used on an average of but two nights each week.

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"Old Town Canoes"



FREE Book Dr. C. H. Berry Co.



\$1,000 and One Day to Live

(Continued from page 33)

should lose a good friend. His answer, however, is typically Arlen.
"Gee, I don't know. I guess I'd like to spend the day as I always do either working

at the studio, playing golf, puttering around my house or playing tennis with my wife. I would prefer that everything go on as usual without any emotional outbursts or inward qualms. I should like to retire at the usual hour. Retire and go to sleep so that when the end came I would not know of its to divide among the many young people in the motion picture business who deserve help. Young extras battling for a chance, youthful writers with a great idea and no one to hear it, cameramen, electricians, and prop boys. I don't believe a thousand

FLOWERS FOR THE LUPE

AS for that Mexican loidy, Lupe-the-one-and-only, she would be different. Lupe would be nothing other than Lupe even in a hearse. Not one ounce of the drama would be absent, or the color, or the zest that sums up the little Velez. "Lupe dead? Pah! I She shook her head fiercely. me, it would be one grrrrand Lupe which was laid out. I would buy the most loveliest dress. All white with spangles. Everybody what looked at me would say, 'Ain't she lovely, this Lupe?' My God, what flowers I would send myself. The very

Ernest Torrence gave a Scotch version of his last dollar and his last hours on earth. his last dollar and his last hours on earth.
"I'd say it was mighty tough luck to get
that money and then have to pass out. I
suppose I'd put in my time seeing where I
could get the best possible funeral for my
money. That's an honest answer, isn't it?"
"I' would first try to make myself take
heart and make myself believe that some-

heart and make hysen believe that some-how, some way, some kind fate would intervene for me," said the Russian Bacla-nova rather seriously. "Hope is the final resort of mankind. Very few people ever

actually believe that they will die. I would concentrate on the fact that I could not die. I would take the thousand and go on an orgy of shopping. I would buy extravagantly and lavishly—for nothing so affects a cure of memory with a woman as buying clothes and jewels. In the evening I would gown myself beautifully and with great care-have dinner with friends—still hoping

A FORTUNE OR NOTHING

E DDIE LOWE, the boy who smiles at trouble, in real life just as he does on the screen, has an idea that comes closer to mine than any of the rest

"I have always possessed a desire, a rather foolish desire, I suppose, to gamble heavily—my entire fortune. Given that last day and only one thousand, I'd visit the new gambling club at Agua Caliente, Mexico. There I would bet one hundred dollars on each roll of the dice, with no regard as to whether I missied weathly of block. If I finished wealthy, the money would go to my church by reason of a will I would have drawn before starting to play. I would not consider my deed sacrilegious because it would be done to satisfy a desire and not a yearning to sin—if gambling is a sin." Two of Metro-Goldwyn-Mayer's famous

car anywhere I wanted to on Honywood Boulevard and leave the thousand dollars to pay the tags." And of course we might expect Bill Haines to wise-crack, "I'd put up the thousand as a prize for the funniest joke or story so's I could go out with a

Helen Twelvetrees considered seriously for a moment, "I'm religious," she smiled. "Therefore! should give that day to asking forgiveness for my mistakes. If I harbored any envy or hatred in my heart, I should try to banish that and seek the friendship of those I had deliberately misunderstood in life. I protony, small the frightened. Helen Twelvetrees considered seriously

DOES YOUR MIRROR LIE?







WHEN you smile into the mirror and it returns that smile, happily, flashing with the gleaming white of pearly teeth and the delicate pink of firm, healthy gums . . . is it telling you the truth?

For as often it hides the treacherous attack of acids at The Danger Line—Iulls you into security when tooth decay and gum irritations may be beginning to set in, when beauty and health itself may be threatened.

Don't trust to appearances. Protect yourself. See a dentist regularly and use a dentifrice which can safeguard you from acids at The Danger Line. Squibb's Dental Cream will do this, because it contains more than 50% Squibb's Milk of Magnesia.

Each time you use Squibb's Dental Cream tiny particles of the Milk of Magnesia are forced into all the tiny pits and crevices on your teeth where a toothbrush cannot reach. There, these particles not only neutralize the acids present at The Danger Line, but they remain for a long time neutralizing the new acids as they form.

Squibb's Dental Cream has every quality that belongs in a good dentrifrice. It is non-soapy; contains no grit, no harsh abrasive. It relieves sensitive teeth and keeps the gums healthy. It leaves the teeth delightfully white and clean. You will like its pleasant flavor.

Safeguard your teeth and gums, the beauty of your smile, the precious gift of health! Squibb's is only 40c—on sale at all druggists. E. R. Squibb & Sons, New York. Manufacturing Chemists to the Medical Profession since 1818.

The Priceless Ingredient of every product is the honor and integrity of its maker.

SQUIND'S MILK OF MAGNESIA, from which Squibb's Dental Cream is made, is a pure, effective product that is free from the usual earthy taste of other products. Its unsurpassed antacid qualities and mild laxative action make it one of the most valuable products in your medicine cabinet.

Listen in every Friday evening from 7:15 to 7:30 Eastern Standard Time over Stations wpz, wbz, whza, wham, kdka, wjb, kwk, wbrn, wtmj, koa, kbtp, wtw, wctr, for the Priceless Ingredient Message on the preservation of health by eminent authorities through broadcasting facilities provided by E. R. Squibb & Sons.

SQUIBB'S DENTAL CREAM



WRINKLES appear when the become soft or lifeless. Babies and children never have wrinkles; their flesh is firm and live

To smooth away wrinkles, the tissues under the skin must be nourished back to firmness. Dr. Charles' Flesh Food does this by absorption. You use it as an ordinary night cream. It feeds the tissues and tones them up. Wrinkles and sagging flesh disappear. It is also invaluable for rounding out hollows in the neck and shoulders.

For three generations women have used Dr. Charles' Flesh Food. 50c the box, \$1 the jar, at any druggist.

Dr.Charles FLESH FOOD

This coupon will bring you a FREE sample Dr. Charles' Flesh Food Co., Dept. M. P. F. 220-36th Street, Brooklyn, N. Y.







Do they love their work? Well, just take a look at George O'Brien and Earle Foxe on the right—who've just read a sign on the studio bulletin board announcing that a half-holiday has been declared

Keeping Alice White

(Continued from page 48)

the way of indoor sports is scrambling eggs. 1 shall now demonstrate my domesticity by scrambling some. And you—you con-scienceless devil—are going to have some of my scrambled eggs and like it."

"Really," I protested, "I am willing to accept your word that you scramble eggs with superlative skill. But the fact that with superlative skill. But the fact that you scramble eggs is surely no good reason for scrambling your private life. Come now, I will be reasonable. In my dictionary now, I will be reasonable. In my dictionary I have a number of unpleasant, bitter and cynical expressions. Only promise that you will never consult or take counsel with your conscience, and I will forget them. I will write of the consult of the consultation of the c write of you in nothing but terms of praise.

ALICE'S voice drifted back from the kitchen, where she was already absorbed in egg-scrambling. "These are my eggs," she said, "and I am entitled to scramble them. It's my conscience—and I intend to consult it whenever I feel called upon to do so. So shut up and come and put some of this under your belt."

as interesting as her private life used to be, before she signed the extraordinary pact

However, with the ovarious collation safely under my belt, I returned with gusto to the fight for the cause of my friend and

to the fight of the cause of my most ro-benefactor, Beelzebub.

"Alice," I murmured, leaning forward across the table, while one of my most ro-guish smiles flitted over my face, "isn't my tights? Don't you find something rather provocative about my elegant Satanic horns? Am I not, in short, in every sense of the word, a hot number? Very well, then. Can you look into my extremely luscious thing to do; but you will personally hurt me if you do it. I can't bear to visit Alice White at dead of night just to have her following the dictates of her conscience all over the place. It's dreadful! It's

Alice was frigid-frightfully so. didn't say my conscience had any dictates," she said. "But if it produces any, I shall certainly follow them. My goodness, shall certainly follow them. My goodness, you're nothing more than a pest. Don't you realize that this contract is not so much with First National as it is with myself! My dear man, if my conscience has any dictates, the chief one is to play square with myself. If I do anything that's going to hurt me, it's stupid, that's all it is. It's stupid to do anything that'll put me out on

SPURNING THE BAIT

TO no avail I went on my knees and implored. "Alice," I sobbed, "in my dictionary I have not only a number of bitter toniary I have not only a number of butter expressions but an imposing array of benign and beautiful ones, most of which are new or nearly new. I will pour them like a silver waterfall over your intoxicating blonde curls. Like a hundred gallons of old wine in a bath of crystal and ebony, you shall have you in vivid, wonderful, unforgettable colors. All this I will do—if you will only consent not to follow the dictates of your

flow of poesy. But I was desperate.
. "Alice," I cried, "dear, lovely Alice, even
this much I could bear—but there is someconscience and at peace with your better self. This is frightful. You cannot permit this thing. People at peace with their better selves have been out of date for years. Standing in well with one's con-science is a pursuit of long bygone ages. For mercy's sake, don't stand in with your better self. How can you look at me and say you will do this? I will go to all lengths to prevent it. Alice, I am an appallingly bad writer. My English is dreadful, my I will spare you entirely if you will but refuse to be at peace with your better self. Think of it—I will write nothing at all (Continued on page 97)

Make-Up Magic

Is This the Beauty Secret of the Screen Stars?

> Can Every Woman Double Her Beauty With Make-Up?

Read the Answer by Hollywood's Make-Up King-Max Factor

THAT we have discovered in pictures about beauty, about wake-up, about cosmetics . . . every woman should know. True! Make-Up is magic . . . but the wand of make-up is not so magical, so mysterious that every woman cannot wave it over herself and produce in her own likeness the vision of beauty she has always dreamed of." And then Max Factor, Hollywood's genius of make-up, creator of make-up for the leading motion picture stars, told me the secrets of make-up which every woman will want to know.

If you would double your beauty . . . listen . . ! In Hollywood, leading screen

stars are using a new kind of make-up for social and evening wear. It is based on cosmetic color harmony—conceded to be the greatest beauty discovery of the age. Max Factor's genius developed it, as he only could . . . for no other one person has had the unique and valuable experience of being beauty advisor to the stars since the days of one-reel features. From this experience has come faultless beauty in make-up. Color harmonies in powder, rouge, lipstick and other make-up essentials that produce the most exquisite, lifelike beauty effect imaginable, blending in perfect harmony with complexion colorings and personalities.

And each star has her own individual color harmony, toojust the exact shades in each essential to blend into a make-up ensemble exactly suited to her own individual self- suggested by Max Factor to accentuate the allure of natural beauty. No wonder millions silently applaud the fascinating beauty of the stars.

And now, good news for Screen Secrets readers. Max Factor offers to send to you your own individual complexion analysis and make-up chart; also a copy of his book, "The New Art of Make-Up". A priceless gift ... for it will give to you the way to a new beauty, a new fascination which heretofore has been held within the glamorous world called Hollywood.

MAX FACTOR'S SOCIETY MAKE-UP HOLLYWOOD

"Cosmetics of the Stars"



Joan Crawford, M.G.M Star of "Our Dancing Daughters" discusses with Max Factor her color harmony in make-up for

Josephine Dunn, M.G.M Star of "The Singing Fool" finds glorious beauty in her own color harmony make-up suggested by Max Factor.



Discover the Secret Yourself FREE

Learn how you yourself can create a natural, alluring beauty of almost indescribable charm by working wonders with everyday make-up. Mail the coupon now to Max

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tery and fascination Max Factor gives to MAIL FOR YOUR COMPLEXION ANALYSIS

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	Dark		Dry
Cur	Sallow	Answer in	Age
	Olive	snaces with c	heck mark

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long and luxuriant - gives glamorous depths to the eyes.

Katherine MacDonald's Lash Cosmetic is waterproof, yet easy to remove when you wish. New. Liquid.

At most toilet goods counters or \$1 direct to Katherine MacDonald at Hollywood.

KATHERINE MACDONALD'S LASH COSMETIC



FRANCES TORDAN, INC.

The Love-Life of Jacqueline Logan

(Continued from page 45)

death, and the pin went back to its owner. The first man who kissed me? My dear, if you want that you will have to go back to the days of my cradle. Kisses, mere kisses, are so inconsequential. He was the son of the Governor of Texas, Beauford Jester. And my first kiss was quite a laugh between our two lamilies. They wheeled me out in this way to be the back of the did and patted my check in the bary. He did: and patted my check in the baryain. I bit him for it. No, I have not always followed the example No, I have not always followed the example No, I have not always followed the example I set for myself in the cradle. But he did more or less set a pace for me. I continued to hear about the governor's son who first kissed me and he became my first world-

NOT HER UNCLE DUDLEY

FROM Nebraska I went to New York where some friends of mine introduced It where some triends of mine introduced me to Dudley Field Malone. Another case of hero-worship. To me this man was a marvel. I still think so, Just to be seen with Dudley Field Malone made my heart quiver and my head reel with exultation. I went to a football game with him. Imagine dashing up the New York streets with a couple of but I looked upon him from the viewpoint

I came to California. Now I like to play golf and since I have always been athletic it is only natural that I should have endured a to dance; he was as excellent a uniter more was a golf player. We were more or less engaged. Do you know, I think that all women experience one of those more-or-less engaged situations. But I became so busy in pictures that I had less and less time for golf and dancing so, with me, it became a less friends and could always enjoy one another's company. Which is one of the blessings of

company. Which is one of the blessings of this type of semi-romance.

Have you ever experienced the thrill of love on the water? There's something about the relaxed undulations of a boat, the soothing, yet sinuous, lappings of the waves, the mysterious ever-hovering mists which inserver quite give you. Mary Yolan spoke in her love-life of raindrops pelting upon blank windows. I speak of waters and their murmured yearnings. I agree with her that rain may be more inspiring than monifight and may be more inspiring than moonlight and roses; but I go further and say that water

inspiration. I went on a yacht party to Catalina with some friends. Laurence Fisher, head of the Fisher Body Works, was among those included. If we could only have continued house-boating forever, if we could only have continued to hear the sweet cadences entoned by the waters. But his work was incomed by the waters. But his work was included to the country of the water works when the work was included the work was included the water. But his work was included the work was the work the same melody as lapping waters

AGAIN A FORGETTING

DIRECTOR George Mellord saved my "Burning Sands." There were camels, shots being fired, horses running this way and that. One day had to reach a certain point before the camels arrived. I didn't quite make it. He dashed no of a horse and more it. swooped me into his arms just in time to prevent a catastrophe. You instinctively feel faithful to one who saves your life.

Love is almost a debt which you owe him.

quite true and I wish to be honest.

I didn't fall in love again for a long time, six months at least. I was having too good a time to be restricted by one-man engagements. But I was lonely. No matter how much we run around in the evenings with the playboys we meet, if there is not some one man in a woman's life she must eventually become weary and lonely for that one to whom she can confide her troubles, he

joys, her ambitions.
Can you imagine being in tropical moonlight—or in the house when the rain is falling—or on the occan—and not be in loveAnd we have them all in California.
I was very busy at the Fox studios. An
English insurance agent had an appointment with me to talk business. It was
eleven o'clock before I came home. A man
was eleven o'clock before I came home. A man was sitting at the piano singing and playing the classics. The soft, undulating classics the classics which belong to moonlight and shadows. He was a friend of the agent's; his name was Ralph Gillespie.

I T was one of those whirlwind campaigns, a campaign tuned to the throbs of those sensuous, unexpected strains of music which sensuous, unexpected strains of music which came to the ears of a tired woman. I was swept off my feet emotionally, much as Mae Murray claims to have been swept off her feet by Jack Donovan when he played the pipe-organ and she purchased his house because of the unexpected thrill that it gave

Virginia Bradford has spoken of the incentive that opposition gives a woman. Ah centive that opposition gives a woman, and it is only too true. For most women are emotionally stubborn. When others oppose the runion with a man, she instinctively feel that she is noble to stand up for him. And all women like to feel noble. I believe more unhappy marriages are forced by friends who desire to be kind with their sinister warnings than are averted. Ralph and I were named the vervouse. I felt they were

does pride matter in comparison to months of tears which must follow?

But I didn't pick up my train and run. I thought, "I have made my bed and must lie on it." What a fool philosophy for any

Of course, it didn't last. Why? Oh, then were a hundred reasons. But the last day i enough for an example. He had been away

RALPH GETS ROUGH

"YOU'RE going, are your Not so camp, the threw my maid out of the room while he grabbed for me—started to strangle me. I was so astonished, I screamed OU'RE going, are you? Not so easily." Neighbors came in.

A man who did that—do you need and

I tried every way to make it work out. I hate to admit defeat in anything. I wonder

not say, "I have fought, I have lost. I might as well get it over," My advice is: Give marriage a fair trial

My advice is: Give marriage a fair trial and then if you aren't happy, get it over. But make certain—then there will be no heartaches when it is over. I agree with Marie Prevost. Separate and reunite. Then if you find new fires won't burn on old

I had known William L. Winston for two or three years. Knew him casually as people

Now, by this time I had fairly well run the gamut of heart-life experiences and I decided the prerequisites for a mate are as I stated in the beginning. You want a man who will make you say to yourself and aloud, "I'm married to him. Isn't it loveby?" Not one who whispers the thought, "Oh, dear, here comes my husband."

MARRY IN HASTE

WHEN William and I had made certain, we didn't want to wait. Waiting so often leads to misunderstandings. No matter how careful you both are—and if one has to go away. Letters are so unsatisfactory. We thought it would be all right to be married to thought it would be all right to be married at order the standard of the standard to the standard to the standard to the laws of our country. And we wanted a romantie spot. We chose Agua Caliente because of the lovely trip from Los Angeles. Along the sea, over the mountains: the clouds above, the valleys below. Why, every mile of that ride spells inspiration! It would be a long to the standard to the s

And it has been home port ever since the wedding ceremony. For the first time in my life I leel I am emotionally settled. The past? Why, I never think oi it except for some occasion as this story. The past is dead; today is the future. And when today becomes the future for woman—then she can feel satisfied that unless something almost unheard of happens, her love-life is over—or rather—just really beginning.



Like the height of her skirt, the charm of Delia Magana is pleasantly above the average. She is a Mexican girl and first is to be seen in Robert J. Flaherty's new picture of Indian life

"NEVER MIND, MOTHER, YOU'LL LEARN"



MODERNIZING MOTHER . . . Episode Number Five

WHAT A SPLENDID game it is, these joyous, fearless, modern girls are teaching mothers—the game of escaping the bondage of old-fashioned ideas and being happily young again.

Middle age is too often resigned to things as they were; youth is resigned to nothing but the best.

Modess has won the universal acceptance of young women simply because it is almost unbelievably better—because it releases them from the unpleasant drudgery of the old way—because it is truly comfortable.

The convincing superiority of Modess is due to a remarkable new substance used for the filler. It is not in layers, with square irritating edges, but is a fluffy mass like downy cotton. This

filler is amazingly absorbent and is, of course, disposable. Because this filler is so soft, pliant and conforming, the sides of Modess are smoothly rounded and shaped. For added comfort, the gauze is cushioned with a film of cotton.

Modess is deodorizing. Laboratory tests prove it to be more efficient in this respect.

Modess is made in one size only, because its greater efficiency meets all normal requirements without readjusting size of pad. A box lasts longer.

We are sure you will agree with nearly two million women that Modess is finer than anything else you have used. It costs no more than you usually pay. Why not try it?

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World's largest makers of surgical dressings, bandages, Red Cross absorbent cotton, etc.

Modess (Pronounced Mo-dess')

SO INFINITELY FINER



SMART nails have NATURAL GLEAM I



JUST notice the nails of truly chic women . . . never, any longer, do you find them polished with artificial looking nail tints. For the new nail fashion is natural gleam . . . given in an instant by Glazo.

The soft brilliance of Glazo Liquid Polish is neither too deep a shade, nor too palejust cleverly in-between. It is the most successful make-up for the nails . . . for the whole hand . . . because like other successful make-up it is

A whole week-a silken "nail sheath"

In a few light brush strokes Glazo gives a gleaming "nail sheath," thin as silk, mirror-smooth,

And this shimmering nail sheath lasts a week. Glazo never peels or shreds, never dims or turns brown. It goes on evenly, instantly, with none of that thick "varnishy" look. It gives your nails magic new beauty-your whole hands new grace. At all toilet goods counters, in clever twin bottles-Glazo Polish and Remover-soc. Glazo Remover in single packages-25c, Or send



The Glazo Company, 551-5th Ave., New York, N. Y. encluse 6 cents. Please send me Glazo Samples (polish and polish remover). Also booklet of complete manicuring ostructions. If in Canada, address P. O. Box 2054, Montreal.	
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A song-writer and a songster go movie: Victor Schertzinger, author of "Macheta," and Helen Kane, of musical comedy note, take an important hand in "Nothing But the Truth." He directs and she is a featured player in the film

The Boy Wonders

(Continued from page 40)

have loved and admired for years for the mere sake of enunciation and the ability to read lines. At that, some of the stage stars I have seen in the talking films are poor in

I wondered if Mr. Thalberg had noticed the same thing that I did in regard to Pauline Frederick and Lois Wilson in "On

"Al Jolson, of course, is a sensation on the Vitaphone. He's a great stage personality. He's a great screen personality. He'd be a face comedians and mammy-singers will be a hit on the screen because Al has got over so well. You can't lay down wholesale rules and say that they will work in every

"Every actor presents his own problem. Just because Emil Jannings is a foreigner who cannot speak for the phone pictures, does not mean that Greta Garbo, who is Both Nils Asther and Greta Garbo, with decided European accents, have recently signed new long-term contracts with us.

"SUPPOSE we find that certain of our actors are not as adept at the dialogue films as others—and yet for years they have been great idols of the public. Wouldn't it seem absurd to cast them out, and with them thousands of dollars that have been invested in their personalities, to take on

"Take Lon Chaney, our best box-office attraction. I don't know whether or not Lon will get over in the talkies. We haven't tested him yet. But just for the sake of argument, say that he isn't a sensation in the talkies. If such should prove to be the case, we will make his pictures as silent features. He will continue in pantomime in the same way in which he has entertained the public for years. And his pictures will be not one whit less popular.

'On the other hand, Norma Shearer's

voice has proved to be delightful in her tests." I had thought he might appear a little self-conscious at the mention of his beautiful wife but, no, he was speaking as an executive of an actress rather than as a proud husband of the little woman. So he didn't blink a lash. "In view of that, if would be absurd for us not to take advantage of the control of the cont tage of her talent in the new development

musical comedy stage. Therefore Marior sings and dances, and for her new picture we will employ her in the most effective

medium—the sound pictures.
"Joan Crawford has also been on the stage. So have Nils Asther and Renée

"IN order most effectively to present their talents we have recruited several big stage directors and playwrights from New York; and we expect the best results—no by turning out our old people, but by work ing the two mediums together, one supply ing what the other lacks. "In this panic over the talking picture

we must not lose sight of the prime requisit of entertaining the public. If Lon Chane advantage of the chance to present it as

ing pictures are merely a broadened field Not a shut-out for some of our greates

Maybe it isn't "Good-bye Hollywood-Hello Broadway" after all. Not at M.G.M anyway; not if the boy wonder knows what

\$1,000 and One Day to Live

THAT FOR MONEY!

FOR a whoopee girl, Joan Crawford had two very non-hilarious answers. "First, if I had one thousand dollars and only one day to live, I would try to convince those within whose power it lay, to give me one more day, or even just a few more minutes to live in exchange for the money. The material things in life mean nothing. It's love and life that are worth everything and ove and iffe that are worth everything and I want to live it as long as possible. Failing in my plea for life—I have a second answer: I would spend the day trying to find out who needed the money most, give it to them, and die with the satisfaction of being sure I did at least one good deed in my lifetime."

I saw Bill Haines later the same day and he blurted out, "I've changed my mind—I buy monkey glands so a I could live

another day."
Even playing with the idea of death,
Emil Jannings remains the artist. "Ach,"
he grunted, which is the way he begins
everything. "In my last day I should want
to leave some proof of my work—my best
work. I should like to hire with the money
the finest director, like Lebisch, that Fmil the finest director, like Lubitsch, and the greatest cameraman and tell them that Emil must surpass himself in his art, so that after I am gone the world will remember me as na actor. All my life I have acted. It would seem all in vain if, on this last day you are talking about, I did not create the best in create to himself."

Lionel Barrymore, in keeping with the best Barrymore traditions, remained gently cynical and unperturbed. "My creditors cynical and unperturbed. "My creditors will no doubt be delighted to know that I would pay my bills with the thousand," he said casually, "or as many of them as it

EVELYN'S IDEAS

"THAT is a question that should only be answered after a great deal of A answered after a great deal of thought," said Evelyn Brent seriously. "If a symphony orchestra were performing on that fateful day, I would drown my soul in its beauty. Music always brings peace and comfort to me. I can think of nothing more beautiful than to leave this earth to the throbbing intonations of the music of the to do with one's money after death or even during life.

Taking into consideration all the varied answers I received, I still think the prize for the most unique reply goes to Buster

"It's a funny situation, having a thou-sand dollars and only one day to live. I wouldn't invest or spend it, for I would be be a great argument about the whole thing. If I were about to be presented with the money, I would refuse it—and then when I passed the pearly gates the boys on the other side would point and say, "There's the guy that turned down a grand."



Permanent", -says Judge Averill

Honorable Judge Averill, Trial Examiner for the U.S. Federal Trade Commission, after thoroly investigating ZIP, reports: "... the testimony establishes, without doubt, the fact that if respondent's preparation (ZIP) is used in accordance with the directions it will permanently prevent the regrowth of hair. The number of applications . . . will depend upon the character of the growth . . . some having a more vigorous growth caused by either the natural tendency . . . or because the growth had been previously stimulated and coarsened by the use of the razor or by chemical depilatories.'

And above all, don't confuse ZIP with depilatories, ZIP contains no offensive sulphides to irritate. It is simple to use, fragrant, quick, and harmless . . . the only economical way to destroy the growth. Beware of harmful imitations.

> New big Combination Package sold everywhere. Contains full size ZIP and three other full size pre-parations free. Write for my new book, "Beauty's Greatest Secret" sent in plain envelope.

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Please send me Free bollet "Goodbye Freekles"

Thin Women!! Gain!!



The Star Developing System Iron Mounta

Life's Secrets!



Send No Money



In full swing: the enjoyment of life at the summer camp of Mr. and Mrs. Wallace Beery. They are discovered here with two of their dogs, Pro and Con

The Torture Chambers of Hollywood

(Continued from page 5.3)

PHOTOS FROM PLEASED VICTIMS

AROUND many of the walls are photo-graphs, autographed, expressing the sat-isfaction of now slender motion picture girls. isfaction of now slender motion picture girls. Some of the reducing salons are neat, clean, smelling of antiseptics, in charge of experienced doctors and nuses, hung with gay cretonnes. Others are dingy, dirty, recking of the pungent smell of camphorated preparations and cheap perfumes, and dank with the odor of perspiration, as foul-smell-ing as the dungeons of other days where the tortures of the whele were inflicted.

Another place where pounds are dropped Another place where pounds are dropped boasts of a stretching table about four feet long and a foot higher than an ordinary table, with a strap eighteen inches from the end under which the legs are placed. The end of the table comes to the reducer's waist. Her head rests on thin air, as do her shoulders and back. The trick about this little device is to bend back as far as this little device is to bend back as far as possible and bring the body up to a sitting position. It's grand for the abdominal muscles but tough on the girl who has never lifted anything heavier than a step-in. The reverse exercise is with the tummy to the stretching table, the head is then bent to the floor and finally brought to a horizontal

One little picture maiden, it is rumored, had a black-and-blue waistline after the first two treatments, but she lost eight pounds in fourteen days, and considered it

ceiling, into which a reducer slips her legs

by emoryo trapeze periorinets. In morant she dangles, twisting, wriggling, squirming, "Exercise and lots of it," the man who conducts this establishment says. "You never saw a fat panther. It moves fast and frequently. But an elephant—? It lumbers

along sluggishly. The secret of being thin is in exercise and lots of it. The fastest thinking people in the world today are professional dancers. They have to be. Their exercise makes them that way. It keeps control to the professional dancers of the professional dancers of the professional dancers. They have to be a support of the professional dancers of the professional dancers.

AN ELECTRIC CHAIR, TOO

AN ELECTRIC CHAIR, TOO

In still another establishment, an electric
chair, lacking the grimmess of Sing-Sing,
but with a potency all its own, resembles
somewhat grandfather's old easy-chair. It is
tric currents flow. In a series of undulating
rolls it is made to fit the body, so that the
reducer lies in a semi-horizontal position,
head slightly higher than the body. Attached to it are head, arm and foor rest
further the contact between chair and body.
The sitter purs her limbs in position and The sitter puts her limbs in position and they, in turn, are weighted down with sandbags, after which the current is turned on and a slight agitation of the limbs is ex-

electric bulbs.

One much sought-after Hollywood doctor has taken off four pounds in a single treatment. But the treatment was intensive. It consisted of a steam bath, pore so cozing Heavy hand-massage for one-half to three quarters of an hour. A treatment of fifteen minutes with a super-sized vibrator, and then a half hour's intensive massage with the beloter deducing machine. Many rigors every day for a week—or as long as they can stand it.

Keeping Alice White

about you. Think of the relief of that - like

IT was useless. Alice did not even show the joy that she must have felt at the

White stays home and studies. Ask my manager. He lives across the hall."
Defeated, I left Alice, triumphant virtue written plainly in bold letters all over her face. As I left the building, my beautiful tail adrono. I roked we have

lity the man state of t



Dorothy Gulliver's charm surpasses the

average by just about as much as her less famous namesake's stature did the inhabi-



O LONGER need any woman misunderstand the facts about the delicate matter of feminine hygiene-modern science's safeguard of feminine health.

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Then Mail This Coupon







Three loud-speakers going at once: Douglas MacLean, Harold Lloyd and Ben Lyon, trying to out-talk each other through the microphone; and all broadcasting courtesy to the winds

What Do They Think About

(Continued from page 55)

THE DIRECTOR'S DILEMMA

"LOOK at 'em! What a pair o' mugs! Now maybe that producer will get an idea of what I'm up against. Those two will get all the credit. I do the whole thing: will get all the credit. I do the whole change all the thinking, rewrite the story, do the acting for 'em, and nobody'll even know who directed the damn piece. Maybe it's just as well, with a story and a couple o' hams like these. That writer standing there like he had something to do with it. What's his name? Doesn't matter. Three dame like he had something to do with it. What's his name? Doesn't matter. Three days over schedule. S'pose that's why the boss came out. Is it my fault? Look at that dame try to hog the camera. Oswald'll break her jaw, Good pair o' legs. Wonder whose girl she really is? Won't bawl her out in front o't he boss. Neck's getting stringy. Better get a baby spot and shoot this over. Is it my fault if this picture flops? With a story like this? And such a pair o' hams?"

What's the matter with the writers, any-

THEY'RE ALL WRONG

"AND the directors. S'pose I'm all over the cutting-room foor by now. S' what I get for working with a bimbo like this one. Wat a kiss! My little brother could do better. I can't hold my breath another second. Look at the boss standing

there. Stingy old coot. I'll be nice to him and maybe he'll give me a chance. After the way I been photographed in this pick the way I been photographed in this pick way I been photographed in this pick way I been photographed in this pick way I been plot way I been plot way I been plot way I been plot way I been way

LEGS AND LOVE INTEREST

"GODD legs on that girl. Wonder whose
"Grid she really is, "Won't criticize her to the director. Got her cheap enough, Who's that bird over there? Oh, yes! The writer. What's his name? Doesn't matter. Rotten story. He gets the gate. Make a memo: writer, gate. If I hadn't a rewritten all his stuff, it'd a been a total flop. Not enough love interest. These here writers don't understand the importance of low interest. HI How long's he goma keep interest. HI How long's he goma keep have to cut it down. More expense. Oy Lotta film wasted on kisses. There's the foreign market, though."

The director says, "Cut!"

A languid, dark-haired extra girl yawns

get one good near and go on sening it over and over. Nice legs on that leading woman. Wonder whose girl she really is. When the Wonder whose girl she really is. When the ne. Only time I get credit is when something's wrong. Oh, well:

The assistant director, scurrying about, saving "Shi' to extrax, thins in this wise:

"I do all the work, make the picture what it is, and nobody ever knows my name. Hope that producer will notice how busy I ame. Maybe he'll see what I'm up against. If this picture flops, it's not my fault: I've done what I could to save it. That little done what I could to save it. That little black-haired extra's not so bad. Lookin' this way. I'll nod. M'mh! Hmm! I know what she wants. Well, the poor kids have to eat. Good legs on that leading woman; wonder whose—." No use finishing his remarks to himself. They're just like those of



Something of a specialist in dogs is Glenn Tryon. As the hoofer in "Broad-way" he shakes his own with consider-able enthusiasm; at home, with no less interest, he raises real ones. His favorite pup is this one, Sir Toby

· I could speak to my women stomers'

lady in a smart shop about this of feminine bygiene



Embarrassing to tell them - but women should know that this sanitary pad, which excels in comfort and ease of disposability, now deodorizes completely.

WHEN shopping, in business, socially wherever women meet the world—there is an important question of personal bygiene that can mat their happiness. They do offend others at times. And this new treatment which deodorizes every Korex pad positively prevents such offense. Korex scientists have discovered (and patented)* a safe way to havish all color. way to banish all odor.

That other fear—the feeling of being conspicu-ous—is now eliminated. Corners of the Kotex pad are scientifically rounded and tapered so as to leave no evidence of sanitary protection.

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You can so easily adjust Kotex to your individual needs. Cellucotton absorbent wadding fact that you can so easily dispose of it makes a great difference. And a new treatment renders it softer, fluffier, than you thought possible.

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You will be surprised at the result. It will give your hair an unusually rich, silky gloss and lustre-instantly

you dress it.

Glostora simply makes your hair more beautiful by enhancing its natural wave and color. It keeps the wave and curl in, and leaves your hair so soft and pliable, and so easy to manage, that it will ... stay any style you arrange it . . . even after shampooing-whether long or bobbed.

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A large bottle of

Glostora costs but a trifle at any drug store or toilet goods coun-

Try it!-You will be delighted to see how your hair will look. and how easy it will be to manage.

Try It FREE

Before They Were Born, Who Were They?

known people in some former life and remember unconsciously which ones we loved then, and which ones did us wrong."

Betty Compson doesn't want to be set down as a believer in reincarnation—but she has had some amazing experiences. Seven or eight years ago on a location trip she and a scenario while away the tiresome evenings in a lumber camp. On their first night's trial of their board, "Lieutenant Rust" announced himself. He was, he explained, as the point of the marker dashed over the board picking out the letters, an aviator, killed in France and told them many amazing things.
"Is it possible?" Betty asked him, "to find out what I was in other lives?"

THE CRUEL MISS COMPSON

"POSSIBLE, yes," the marker spelled.
"But I must look up the records.
Tomorrow night I will tell you what I find."

The next evening Betty sat down at the The next evening Betty sat down at the board eagerly anticipating the revelation that she had been an Egyptian princess or a gorgeous courtesan of the Borgäas. But the news "Lieutenant Rust" brought her was disappointing. "I have looked over all your incarnations," said the marker frankportance, Once in England you lived as a high born lady named Ursula Magnin. Once in Italy you were a man named Paul Abonetti and you were harsh and accustomed to harry your vassals." to harry your vassals.

"Imagine me using words like that, 'har-ry your vassals,'" says Betty. And indeed imagine he! "Maybe that's why I'm al-ways worrying about the under dog today, to make up for my cruelty. But I was in-terested enough to look up the name Magnin and found that it belonged to a very old family in England."

After the location trip the Ouija board was put away and not taken up again for five years, during which time a man with whom Betty had played in several pictures died. Then came another location trip and

"Lieutenant Rust came at once," Betty relates, half jestingly, half seriously. "He reates, hall jestingly, half seriously, "He told me that this movie player had been born again, reincarnated this time in a remote province in China." But why China? I asked him—for my fellow player had been a man of great intellect and culture. By the new China will have need of him." He will be new China will have easely mind is also the control of the control o

Lois Wilson, whose eager mind is always finding new paths of thinking to explore, is mining few parts or frinking to expore, is certain that at some time or other she must there," she says. "I never looked in my guide book, or at a map. I just walked straight to the place I wanted to see. I seemed to know every turn, every crooked alley, every building in the city. I felt more at home there than in any place I have ever at home there than in any place I have ever

LOUISE WAS NEVER CLEO

BEBE DANIELS has always had a curious feeling of kinship with Joan of Arc, and has repeatedly asked to play her on the screen. Theda Bara used to claim that she was the reincarnation of Cleopatra and recall jolly times in her palace on the Nile. Louise Fazenda conceals her real interest in Louise Fazenda conceals ner real soft humor, the subject under her usual sense of humor. "I used to think I might have been some enchantress of history," she giggles, but it couldn't have been Cleopatra, could it? I'm afraid of snakes, and besides I'm too fat to lounge around on barges; it isn't my

A seer told Anna Q. Nilsson that in one of her first lives she had been a wicked heartbreaker, who won men's love for the pleasure of torturing them. "And perhaps," says Anna somberly, "that's why I have never been able to find a happy love in this life. I wonder how many more existences it will take to expiate that old sin of mine,"

If it should be true that this life of ours is

simply one of many in which we work out our destiny, these gorgeous children of fortune, the movie stars, are thwarted souls enjoying at last, after thousands of years of oppression and obscurity, their turn, in the spotlight of fame.

In and Out of Focus

(Continued from page 30)

The Pictures of Discouragement

HE was a handsome young extra man

Almost Funny

SAM GOLDWYN, they say, left Henry's a taxicab, directing the driver to take him to the United Artists studio. "Where is that?" inquired the driver. "What!" fumed Goldwyn. "The United Artists studio, on Santa Monica Boulevard." "Oh, yeah," said the taxi man, "I getcha. It's the one just this side of Educational Come-

Lupe No Wed

LUPE Velez was asked about the rumor that she and Gary Cooper were to be married. "We just fine friends," said Lupe, "but we no marry, Gosh no." It will be dull in Hollywood if the talkies make all the foreigners learn to speak English conven-

Zose Weeps

WHICH reminds me somehow of the exclamation of Paul Fejos on the "Broadway" set the other day when some-thing went wrong. "Oh, for the cryings out aloud!" moaned Paul.

Then the Rest Cackled

A PRESS AGENT," said a wise-cracker at the Wampas dinner the cracker at the Wampas dinner the other night, is a man who boasts for a producer, like a bird who cackles when some other bird lays an egg." Cecil De Mille's press agent rose indignantly. "I have been with Mr. De Mille for many years," he protested, "and he has never laid an egg—that is have never cack—." But he

To Them As Have

THE daughter of a film magnate was recently married. When the studio weekly pay envelopes came around, they were all of them five dollars shy, and a note enclosed showed why. "Deduction of five dollars for your share of the wedding present for Miss Soandso," it read.

Spend It Somehow

COLLEEN MOORE'S new doll house will outshine Titania's palace when it is completed in the next three years. Its kitchen will be tiled to the ceiling in Delft blue reproductions from Colleen's pictures so tiny they can only be seen through a magnifying glass. It is Colleen's fifth doll house and will cost as much as the new home she is building in Bel Air. "It's expensive," admits Colleen, "but some stars buy diamonds. I prefer doll houses."

For the Sewing Course?

AND here is the comment of a famous lady novelist and writer of the It type of photoplays: "Isn't it sweet," she says, "to see all those pretty little girls coming out of Hollywood High School knitting baby



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There is one near you. You will recognize it by this sign. Liggett's are also Rexall Stores.

TANGEE TALKIE

Starring Sue Carol and Nick Stuart Fox Film Stars



NICK: "Youknow, lots of people think movie stars aren't as pretty in person as on the screen. But if they ever saw you, with your beautiful eyes and your natural, ruby lips..."

SUE: "Very well said, Nick, You're as nice

a lover off the screen as on My eyes are my own, thank you, but my lips are Tangee'd! Here—this is my Tangee lipstick."

NICK: "Innocent little thing, isn't it?"

SUE: "It is not! I may sound like a press agent, but honestly, Tangee is wonderful. It's practically indelible, and while you put it on, it blends perfectly with your own natural coloring."

NICK: "Ill say it does!"

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Margaret Livingston's advice to married women on the best way to hold husbands is that they, the women, should spend all the man's money and take up all his time.

And Margaret should know, inasmuch as she's unmarried herself

All Women Are Mercenary

(Continued from page 59)

dared—or knew how. They'd like to learn.
"And men sense this. And they know
that the type of woman I play is out for just
such plunder. They shy away from it.
Which means, of course, that he real vamp
is the little ga-ga who throws them off the
track and picks their pockets while they are
picking daisies and making up nonsense
thymes.

THE DANGER SIGN

"I KNOW. Doesn't it happen to me, in my own personal life! Lord, I never let any of my boy-friends see any of my boy-friends see any of my pictures if I can help it. I know I'm apt to lose em when they do. I have. Frequently I've prictures, but is sufficiently attracted to give me the benefit of the doubt. Maybe it is just acting.

"In the course of the evening I'll make some little gesture, exhibit some mannerism I use on the screen. I'll see him look at me with distended pupils and wan cheeks. He'll say, or imply. So, you are the type of did'that very thing in the love scene I saw you do last night. I'm glad I've found out in time." Men believe what they see with their eyes. They seldom go beyond it. I've had them say to me, 'Do you mean to tell wan way work woman could know a man me way work and the say of the same of

Margaret's grandmother married "into polygamy" in the Mormon faith. She was one of three wives. And Margaret remembers playing with polygamous children when she was herself a child back in Salt Lake City. And she saw how that order, once sanctioned by the law and the prophets, worked out. Men took advantage of it after a while. They would.

"Mormons are not the only breed of men who are polygamous," Margaret said. "All men are. And as no one woman can be more than one, no woman can successfully be wife, mother, friend and mistress, and the inevitable usually occurs. A man will turn to the direct opposite of his wife in order to get the qualities he doesn't get at home.

It's always, or almost always, a flutter and nothing more, but it does occur. I'm afraid I would be too broad-minded if I were to marry. I'd be inclined to say 'Go right ahead, dear; I understand.' I'm quite certain that if I married a man who was kind to me, tender, protective, I would never divorce him for the customary reason. I would understand. Promiscuity is another matter, of course. I'd never stand for that,

SHE'S SORRY SHE'S SINGLE

"I NEVER have married—and I'm sorry now. When I first came to Los Angeles several years ago, I came to buy my trousseau. I was engaged to be married to a banker, several years older than myself. I met Edna Purviance one day and went shopping with her. She bought a bottle of perlume and paid twenty-five dollars for it. I took one staring look and said, This for look one staring look and said, This for heavily the start of the start

"I'm not sorry I didn't marry that time. I wann't ready for it and it would have flivved. But I am sorry I haven't married since that time. I've missed a tremendous experience—the experience of having a things. I sit about now and hear friends of mine discussing their babies' diets and naps and first teeth and first words and I have to sit by, dumb. I have nothing to contribute. I'm out of it. Out of a woman's life. And the things I am doing, the things I am carried to the property of the contribute of the contribute of the contribute. I'm out of it. Out of a woman's life. And the things I am doing, the things I am carried the contribute of the contribute.

(Continued on page 106)

In and Out of Focus

(Continued from page 101)

The Political Scene

TILYAN TASHMAN was working with a temperamental director not long ago. the decame in our over some trilling inci-dent, delivered a triade and collapsed into immovability into his chair. After ten minutes of this he suddenly barked, "lights!" "My heavens, are we going to work?" drawled Lilvan. "I thought he was conducting a fillbuster."

Sacrilege

WE were being shown about Cecil B. the marvelous art objects and curiosities Mr. De Mille has accumulated. With us was a party of awed tourist friends and one or two other writers. "Now this," said Barrett, showing us an oyster shell, "is the most valuable thing in the collection. The oyster caught a tiny fish, and being unable

No Risk There

MY next-door neighbor's child was going to the movies. It was an Adolphe to the movies. It was an Adolphe Menjou picture and her mother hesitated. "I don't know," she worried. "It might be risqué." "What's that, mother?" queried the sub-flapper. "Risqué means improper—not quite nice," her mother explained. "However, I suppose it's all right. Run along." At the end of the afternoon the daughter of the house arrived home beaming, "Oh, mother," said she, "it wasn't risky at all. It was perfectly proper."
"Fine!" said her mother. "What was it about?" "Well," said the modern child, "it was about a man who eloped with his

The Absentee Voice

IN several of the new talkies the hero or Theroine has to sing a work of the stars have singing voices, which of the stars have singing voices, which could be supported by the stars have supported by the stars ha you see my voice was called out of town to his father's funeral."

New Theme Songs

WITH the present craze for theme songs they are suggesting song subjects for all Hollywood occasions. The cutting down of Hotiywood occasions. The cutting down of work at the Universal studio brings this suggestion: "Don't Blame It All On Broadway." "Mary Dugan, You're a Trial To Me" is the Metro theme song: and for Noah's Ark, this is suggested: "I Begat, You Begat, We All Begat, Ain't We Got Fun?"

Mexican Eagles, Maybe

AL BOZEBERG was called over to furnish a wise-cracking title for a scene where a traveling salesman tried to date up a waitress, and after being turned down a dozen times, says cheerily, "Well, I'll call up a wateress, and after being turned down a dozen times, says cheerily, "Well, I'll call for you at six-thirty then," and goes out. The title wanted was for a parrot to say. "Might have him remark, 'If I had that fellow's nerve I'd be an eagle!" suggested Bozeberg. "But the parrot is a tropical bird," objected the supervisor, "and he wouldn't know about eagles, ain't it?" (Continued on page 119)



ARTISTS EARN MORE



WHILE you are dreaming of making money . . . enjoying life . . . why not train your talent for drawing? A fortune may be at your finger tips if you train them now. Many people do not realize they have artistic ability. Through art, you may find the way to a famous name and a large income.

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A secret indeed—a beauty specialist's secret! But you may share it, too! Just one Golden Glint Shampoo* will show you the way! At your dealers', 25c, or send for free sample!

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nunken cheeks and removed
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Yokels Under Their Skins

(Continued from page 42)

know what I mean. Not the Foxes of the Fox Studio. It is the Edwin Carewe Productions, and brothers Finis and Wallace function in the organization as scenarist and assistant director, respectively.

assistant director, respectively.

And if there is anything that is truly annoying to picture people, it is just such mistakes in identity as that.

Finis felt impelled to reproach them a little bit about this matter when he was asked to speak at the local Rotary Club luncheon. Well, there was a Rotary Club, I was surprised, too. Finis pointed out, with admirable logic, that the company had come up to spend some \$150,000—and planned to take nothing away—and it did seem as if they might have been greeted with more respect. Although, to be quite fair, aside from the little smacks taken at them by the press, the reception was pretty cordial, all "round."

You see, even artists must be fed and housed and even the most artistic colony must have its hotel keepers and its grocers these probably account for the Rotary Club —and this necessary commercial stratum seemed awfully glad to see our friends, it being the dull season and everything.

Really, to be quite truthful, you never would have guessed that it was an artistic colony at all. Highlands Inn, where the company was staying, was simply flooded with requests for reservations and every artist in the place, apparently, took to eating all his meals there. Not that they were impressed, you know—they were just sort of mpressed, you know—they were just sort of academic, of course, curiosity looked surprisingly like the normal reactions of a Gopher Prairie to a visiting motion picture company.

LAMPING THE WIDOW

DOLORES never made an appearance without being greeted by a sibilant rustling of "Oh's" and "Ah's" and "Isn't she sweet's?" and "Do you suppose that's her real hair's?" Just the same as any other place.

And the artists sat around the lounge of the Inn in the evenings, watching the company at play—parchesi and ping-pong and bridge and picture puzzles—until the janitor began sweeping up and turning out the lights as a gentle hint that fun was fun and all that—but a man's work has to be done sometime!

Then there was the matter of extras. Carew took some of his, own along with him. The dear old lady, for instance, who cries. She has cried in every Carewe picture for a long time and can be counted upon to turn on floods of tears the moment the camera grinds—no matter if she is four hundred feet away from it—and no Carewe production would be complete without her.

But for sort of extra extras, Carewe was forced to depend upon local talent. And how those intelligentsia did rally round. Scores of poets and etchers and things, some of them with international reputations, came galloping over to don make-up and peasant costumes and become "atmosphere" in the Acadian village,

And every single one of them, I am sure,
And every single one of them, I am sure,
And every single one of them, I am sure,
Roland Drew, who plays Cabriel; or Alee B.
Francis, who plays Eather Edicion; or
Donald Reed, who plays Baptite; or any
other members of the cast appear, than zipl
out came all the kodaks and there was a
resounding, concerted click as the amateur













a wonderful collection of popular movie star photos conaining such stars as Bow, Rogers, Cooper, Dis, Del tio, and many more. 32 for \$1.00. Complete set of 64 or \$1.75. Send money order, cash or stamps. UNG STUDIOS 17 Park Row New York Dept MP.

photographers added movie celebrities to the collection to send to the folks back east.

SKETCH AS SKETCH CAN

ARTISTS darted here and there, sketch-Ak 11515 darter here and there, secten-sing people, sketching the village, sketching anything that was bandy. And then they would offer the results of their labors to the visitors at bouncing prices. They dissoled profiles of a new on black linoleum. They etched. They did things in charcoal, water colors and oils. They had, in

short, a peach of a time.

Everywhere you went you stumbled over swarms of artists. Not impressed, you undeststand, Not even really interested in the movies. Just curious. Oh, well.

As a matter of fact, despite the lofty atmosphere of the place, it was very much like any other location. All the regular like any other location, all the movies, and the properties of the place of t in a picture company the moment it gets out of Hollywood. But they always do.

Out of Hollywood. But they always do. Carewe had companies and companies of British soldiers in red coats, marching up the village street and then back again. They kept on doing that, and I gathered that they had been doing it whenever the sun shone, for some time. I thought I noticed a two brothers, as this marching went on and on. Then it was explained to me that Eddie had always wanted to use soldiers of that period in a picture and had only been restrained with difficulty from using them, willy-nilly, in "Ramona." Now he had a picture in which they could and must be used. And he was gratifying a long-sup-pressed desire, making enough shots of marching redeoats to last him for years.

WELL, all right. You don't have to be-lieve it. But that's what they told me.



Hollywood's contribution to fashion usually is in the line of the abbreviation of it. Here a new tennis costume, sponsored by Raquel Torres, which does away with skirts

Train Your Voice



fame and fortune await you in Hollywood

Now is the time for you to develop your voice. The "talkies", stage, business and industry are bidding for men and women with the ability to talk in a pleasing, clear and forceful manner and fortunes are being made today by people with less natural ability than you who have trained their voice; developed their personality; conquered fear, timidity and "stage fright" and have learned how to put their ideas over with men whose confidence means success and financial

You have this ability the same as others but in you it is hidden—buried. Why don't you bring it to light? Develop your voice? Build your personality and unleash the power and magnetism that is within you to make your life the success you admire in others?

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own improvement day by day; you gain

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All Woman are Mercenary

night I dreamed I had one. A girl, with red hair and a pretty mouth. I was in the hospital and my mother brought her in to me. I said, 'She has lovely hair and a lovely mouth. She's not very pretty otherwise.' I woke this morning remembering that baby

AFRAID TO CHOOSE

AFRAID TO CHOOSE

"I HOPE to marry some day, But it's I more difficult for me now than it was a few years ago. I'm getting choosey and particular. I couldn't afford to make a mistake now, It would be fatal and horrible.

"Of course men take advantage of me, judging me by my work on the screen, Indecent proposals are frequent, but I have a sure-fire formula that always wards'em off. I'd listen to you, but I'd hate to have to my men and the screen of the screen in the screen of the screen in the screen of the screen is the screen of the screen

"Men can't bear to be laughed at in the rôle of lovers. You can kid them about their business abilities, their friends, their clubs and sports and looks and get away with it. But try to kid them as lovers and they'll leave you in everlasting peace.

leave you in everlasting peace.
"I had an amusing experience of that sort
with a very famous male star. We were doing
an ardent love scene one day. It was going
over big. The next day I lunched with him.
As I was preparing to leave, he clasped me
to his chest and then registered indignation
when I pulled away. "What?" he said. "Do
you mean to tell me that that scene we did you mean to tell me that that scene we diversed by yesterday meant nothing to you? "Sure," I said. 'It meant my weekly pay-check to me, and that's a lot.' Between you and me, it had meant more than that to me, but I wasn't going to tell him so. Besides, the pull wasn't to you to the pull wasn't very potent. I have no interest in being one among many

in being one among many.

"I was making a personal appearance one week in San Francisco. And on the stage I gave forth bits of my hard-learned philosophy. I addressed the women, the wives of the audience, and said, 'If you want to hold your husbands, spend their money. They can't stray far on empty pockets, And make can't stray far on empty pockets, And make far if they haven't got the time. Dress to kill and never sit at home while husbands play about! play about.

ONE SUCCESSFUL CASE

"A FEW nights later I was dining at a café in the city when over came a nice looking little woman to my table. She chirruped, 'Aren't you Margaret Livingston?' I admitted to the charge and she clapped me lustily on the back and bleated, 'I just want to tell you that I'm taking your advice and it's working fine. I've spent his money and I'm making him take me out every night—

"I felt that I had saved a home, though not by the usually approved methods." not by the usually approved methods."

Margaret Livingston has mahogany red hair worn in a smart semi-straight bob. She adores red. Her gown was red the day I talked with her. Her car is red. She had a volume of Oscariana on a side table. She

volume of Oscariana on a side table. She lives on the second story of a house in Los Angeles and her sister and child occupy the ground floor. Margaret likes to live in hotel suites and on second floors. She is a second-story woman. Not the bungalow type.

She thinks Murnau is the most powerful and interesting director in Hollywood and interesting director in Hollywood and powerful of the control of the cont

she likes takes or not and, mercuruny, didn't discuss them.

She knows herself, Margaret Livingston. And I have a pretty swell idea that she knows life, too, and men and women and love and hate and virtue and vice.







DO YOU REALLY KNOW WHAT HAPPEN

YOUR

Subscribe to

MOTION PICTURE

Read page 9



MAISON JEUNESSE

he had brought down the house with an

he had brought down the house with an imprompting secture. He looked up and said, Why not, Mr. Cof-fin? They laughed! Imagine that from a kid not yet three.

Hour over one of the radio stations the first night so I corralled Joe and Harry, the freekkelstaxed heavy, and got them into a taxi and told the driver to drive like the devil to WZB for we were already late. After a half hours drive we arrived at the

where they told us that WZB had moved to the Sherman Hotel. By the time we reached the Sherman, Joe was accenting another word. 'I do hope we get there, Mr. Cof-fin.' At the hotel they said WZB had over there, with Joe panting on my left hand and Harry on the right. But WZB had moved again and when we did reach it, we heard the announcer saying, '—and this concludes the Our Gang Hour. Good-night, folks!' It was against the Federal Radio had to put her receivers away that night without hearing her nephew's voice

"Our next appearance was in Detroit

life out of him.
"We were playing five shows a day to capacity houses but still the Gang had enough pep to accept luncheon invitations. In Cleveland the manager of the Statler Hotel gave them a big spread. In every city

"After Cleveland we played a return engagement at the North Shore in Chicago and lived at an apartment hotel where the like home and they rested so they would be fresh for their New York appearance.

"THE day we opened at the Capitol in the big town, the crowd formed at ten o'clock in the morning. The line-up wound twice around the block. We had a detail of fifteen policemen so we could get to the stage door without being mobbed. The

"We took the kids all over New York Down to the Battery, out to the Statue of Liberty. They had lunch at Delmonico's and toured Chinatown. One day we dressed Joe Cobb as Herbert Hoover and Harry Spear as Al Smith with a cigar and a brown derby. Jean Darling we fixed up as Texas Guinan and Mary Ann was Mabel Willebrandt, and we took them over to call on Mayor Walker. Knowing his failing for being late, we, too, were behind time and found him in conference. But he broke up the conference and came out and greeted us

"ANOTHER day, the Gang was invited to inspect the liner Berengaria and to lunch with Sir Alfred Austin, the captain. They were all over the boat. Then Sir Alfred got them all together and explained some mechanism to them. He talked at length, and the Gang was all eyes and ears. When he finished, Farina piped up: 'Aw, that's a lot of boloney!'

that's a lot of boloney!
"The table in the dining-room on the Berengaria was gleaming with fine linens and cutlery at lunch and Sir Alfred sat at the head of the table. The Gang was very impressed with the opulence. Then came the menus. They were all in French. Joe Cobb

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THE OLIVE CO., Dept. 33, Clarinda, Iowa



Ask residents of Tulsa about the Akdar Theater and they will invariably and necessarily reply that they think it's shrine and dandy. It being requisite that they have their little jest and the theater being the home of the Akdar Shrine

Your Neighbor Says—

(Continued from page 65)

Roosevelt Hotel here is on the same scale with the Mayo there. Our high school covers more territory and is more advanced academically.

vanced academically.

"Speaking of schools I can say that the Tulsa schools are about a grade shead of the Hollywood grade-schools. I have a small son who attends schools in both towns—wherever we happen to be living. He has had studies that the Hollywood students have not touched. But in all justice to Hollywood I like their system. very much. They do not try to cram the pupils so much and devote more time to athletics and out-of-door work.

"I hope I haven't seemed to pan Holly-wood too much. I don't want to leave that impression. I would have to like the town to spend so much of my time here. There is one particular angle about Hollywood that I like. People are accepted here for what I like. People are accepted nere for what they are, their charm, their personality, themselves. At home the social world is divided into cliques and the tendency is to judge by the car one drives and the street one lives on. I have seen luncheon parties girls, on the most intimate terms

HOLLYWOOD'S HEART

"THE Montmartre is one of the most interesting cafes in the world, I am sure. It seems to be almost the heart of Hollywood. The conversation that goes on there seems to be the tongue of Hollywood. One catches phrases of movies and teas and contracts and clothes and gossip that is the contracts and clothes and gossip that is the spice of the town. The several times I have been there I have noticed, in particular, Claire Windsor. She always seems to be so friendly and so well-gowned. Judging from the people she speaks to, she must have a million friends. Other players I have seen there include Tom Mix, Buddy Rogers, Jane Winton, Rupert Hughes and his wife (by the way, it is almost as big a thrill to see Hollywood as you believe it to be. I mea that it has the Hollywood atmosphere. I

seen Conrad Nagel there. He is a great

favorite in Tulsa and one of my particular favorite in Tuisa and one of my particular enthusiasms—especially since the adven of the talking pictures. He enunciates a splendidly and his lip movement is perfect splendidly and his lip movement is perfect. Perhaps that seems like an odd observation on a movie star—to you. I doubt if I should ever have noticed such a thing myself if a friend of mine, who is deaf and dumb, hadn't called to my attention that she could read every word Conrad uttered, from his lip movement. Pictures are one of her great diversions—even the sound pictures which she cannot hear. Monte of the process of of her great diversions—even the sound pictures which she cannot hear. Monte Blue moves his lips so little when he talks that she cannot read a thought from him.

A PROLOGUE PROTAGONIST

A PROLOGUE PROTAGONIST

O NE odd thing I have noticed is that
Hollywood does. I saw pictures just before
Hollywood does. I saw pictures just before
I left home that have just reached the
Boulevard. On the other hand, it is more
that the prologies which is the prologies of the p Hollywood does well to pay homage to homovies in these beautiful theaters. Seei the finished product in Hollywood is finore interesting than visiting the studios

"Several years ago when my husband a I were out here to attend a convention the American Petroleum Institute we winvited through the Fox Studios. I fou

"Truthfully, the inside workings (Hollywood are not so attractive as the su face impressions. I do not know that

are ordinary people with servant problems like the rest of the world. I have a sneaking not gaudy in spite of the elaborate pub-

TULSA CAN MATCH 'EM

OF course, there are eye-filling estates:
Harold Lloyd's is simply breath-taking, merely to drive past. The residences of
Tom Mix and Charlie Chaplin are imposing in their grandeur. Corinne Griffith's home is lovely. But Clara Bow, Mr. and Mrs. Monte Blue, Dolores Del Rio, Dolores Costello, King Vidor and Eleanor Boardman live in houses that look very

Every town has its show places. Harold Harold's nine-hole golf course, his cul-tivated gardens, his small daughter's private including a hunting lodge, world-renowned stables and everything that goes to make up a little home in the West."

It was quite clear that Mrs. Rosier wasn't going to give Hollywood anything on Tulsa. She's a great little booster for the old home town. But I couldn't help noticing as I town. But I couldn't neip noticing as a gathered up my hat and coat that on the society page of the Tulsa World, Sunday edition, which had been forwarded, was a picture and a caption which read, "Hollywood Belle Visits Sister in Tulsa."

We began to wonder if she weren't a bit in the state of Barries "Sartimental States" of Barries "Sartimental States of Barries" "Sartimental Sta

like the hero of Barrie's "Sentimental Tommy" who, transplanted from the little Scotch village of Thrums to London, proceeded to brag about the kirk to the chil-dren in the East End, but who, he knew Mrs. Rosier, in Tulsa, would mention with pride a few things in Hollywood.

Maybe Hollywood will cut some ice



Looking out for himself: Pal. Corinne Griffith's terrier, refuses to believe her when she insists it was a baby crying and not a cat that he just heard



June Collyer, screen beauty, says:

enrich your beautywith really natural rouge

own . . . but do you? Not mere faint tints, mind you, but color as deep and Pat, neutral undertones that come to rich as you desire.

Pat, neutral undertones that come to life instantly as they are warmed by the

No great tragedy, you think, if rouge betrays itself? Possibly not. But that's because custom sanctions it, and not because your fastidious desire approves. Then what if beholders-especially men-might actually say of you, "she has the most marvelous complexion," all unknowing that you used rouge. Ah, that is a thought!

Always Complimented

Precisely this praise is the compliment always paid women who use Princes Pat rouge. Nor is it the impossible thing it seems, judging by experience. You see there is a curious oddity about the human skin-never before taken into account. It does not possess definite color. Just try to name it. Actually the skin's tones are neutral, a background! Too, the skin is transparent. When Nature gives you color, she suffuses this neutral background from within!

How Color Comes to Life Any harsh, flat, color you put upon your face will clash, inevitably. This is

You can have color which seems your known in making Princess Pat-and guarded against. There are, in Princess skin. Too, the intense, brilliant overtones of Princess Pat rouge have transparency, so that they do not blot out the skin tones. And so you have the secret, the scientific reason. Thus does Princess Pat rouge give its marvel-ously life-like color. Thus does it harmonize with every skin individually. Thus does your color seem actually to come from within. It is a most remarkable and beautiful effect

Almond Base for the Skin

And to crown the achievement of true natural color, Princess Pat rouge is made with its own exclusive base of precious almond, to make it good for the skin, to help keep pores fine and the skin soft and pliant.

No woman living can help wanting to



try a rouge with all these advantages -one that gives beauty hitherto impossible. Of course, your favorite shop can show all six shades.

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PRINCESS PAT, LTD., CHICAGO, U. S. A. Princess Pat Lip Rouge a new sensation-nothing less. For it does what no other lip rouge has ever done. Princess Pat Lip Rouge colors that inside moist surface of lips as well as outside. You'll love this new beauty. Keeps lips soft and free of chap and dryness. Permanent. Dainty enameled metal box.



Poslam Often Ends Pimples in 24 hours

Pimples, black heads, eczema, rashes and other blemishes cleared up quickly and



Are women loval to one another? There can be no doubt but that they are, after seeing the manner in which Margaret Lee and Kathryn Crawford are here backing

Faces That Only a Beauty Could Love

(Continued from page 71)

Painless Hair Remover



THE KURLASH COMPANY

SEND NO MONEY

Special Free Offer



UNITED PORTRAIT COMPAN Dept. G-689

Betty Blythe, the stately Queen of Sheba girl, might be best imagined as the bride of a Lochinvar, a Cœur-de-Lion, a Black Prince, a Douglas or a Hastings. But she wed an interesting little man, who must needs be measured by his soul if he is to equal Betty's

inches.
Sometimes love, like lightning, strikes twice. It struck Bob Leonard twice in the same place, his heart. Bob is fair, fortyish, and not so slim. But he preceded the Prince M'didoodad, if that's the gentleman's name, as the cream in Mae Murray's coffee. And when the coffee failed to perk, it was this same rusty-haired boulevardier who was weeded out from thousands of art-model Adonises by Gertrude Olmstead.

model Adonises by Gertrude Olmstead. You'll need more than second sight to see why Colleen Moore became Mrs. John McCormick. Two looks won't tell you. They say that Raymond Hitchcock took a slant at John and wrote his song about "What's the Use of All These Pretty Little Babies Growing up to Homely Men." Think of all the handsome lads Colleen might have had come acourting. And she goes and marries a McCormick. Wurra, wurra, tis an odd world.

HE HAS NO HONI

IF you've a heart in your chest instead of a I cube of ice, you've sighed yourself love-lorn over the beautiful Katherine McGuire. She might be the Dark Lady to whom Shakespeare was writing poetry when he should have been home putting the cat out of Ann Hathaway's cottage. Her beauty of Ann Hathaway's cottage. Her beauty is warm as a desert song. She could make swarn as a desert soing. She could make sheiks and sultrans, potentates and princes play "I faw down" in the hope of winning a smile. Yet when George Landy, First National Publiciteer, had the temerity to intimate matrimony, she just turned those midnight eyes on him and whispered, "yes" -as though she were flattered. George is oke. But he's minus a cleft chin, romantic

bit of honi soit qui mal y pense. If you get what I mean. In fact, if they cast George opposite Greta Garbo, the critics would say he wasn't the type. Yet Katherine won't let him out alone at night. Afraid Baclanova or Jetta Goudal or some of those fascinating

or Jetta Goudal or some of those fasemating-furriners have him spotted.

Jane Winton, the girl with the green eyes, never considered a day complete unless the Western Union delivered three or four broken hearts to the. Frequently she had to have been been been as the state of the aires, ranging in appearance from Ramon Novarro to Gary Cooper, from cluttering up her front porch. When the time came to sip on the hymmeal handcuffs, guess whom she appointed gaoler? Charlie Kenyon, Yes, Cotman, John Rockefeller and Hennery Ford walked down Hollywood Boulevard on their hands for love of her, none of em would get a tumble. Now figure out what Jane's Chawles has that she gets that way.

MINT MARY 1950 UT.

MARY, herself, picked no bargain in the marts of beauty. Of course, Doug knows a lot of parlor tricks and must be frightfully amusing about the house. But no one ever asked him to pose for a statue of Civic Virtue. And it wouldn't be surplicitly and the company pickes to the marting the company of the company of the company. of Civic Virtue:

prising if he rehearsed his jokes to unfamily before company came.

And they keep it right up. Here's Lina

And they keep it right up. al sealed to

And they keep it right up. Here's Lius Basquette, pretty as a picture, all sealed to Pev Marley, one of nature's noblemen. Pev's a cameraman. And there's a reason for him staying behind the camera. Mary Astor marries one of those guys people describe as having an honest face. Little May McAvoy gets engaged to Maurice Cleany. "Such a frank, open countries with the control of the countries of the

See Young America First

took his and studied it, growing more un-easy all the time. Finally, he leaned over to Sir Alfred and whispered, 'Say, mister, you ain't got a sandwich, have you?'
"At one performance in New York a woman grew hysterical, saying she recog-nized Jean Darling as her stolen daughter and another woman haunted the stage door with his invisition from a Hollwayend attress.

were pretty hectic for a while. A children's protective organization descended upon us protective organization descended upon us the day after our special permit expired and in the middle of the performance I was seized as I went offstage. There were the kids, waiting to finish our act, and me in the firm hands of the law. Well—they let us finish the skit and then they decided to us finish the skit and then they decided to take the kids along to court with me. 'Run!' I yelled, and the mothers and fathers and aunts and grandmas and business managers grabbed their kids and flew every way. It beat any street revolt to watch them soutter. Everyone ran but Joe Cobb, the fat boy. There he stood in the middle the state, boy' thundered the law. 'But Joe 'Run when he do Mr. Cof. ful!' Share when he do. Mr. Cof. ful! nim. Stay there, boy: thundered the law. But I don't know which to do, Mr. Cof-fin!' quavered poor Joe. They were all for taking Joe to court, too. 'If you do, I'll knock you down,' I offered. 'Don't!' begged the

down,' I offered. 'Don't!' begged the theater press agent who was putting up his house and lot to bail me out. "Joe stood there, trembling. Just then Harry Lucenay, Pete's master, made a dive for the kid and ran off with him. And so they took me to jail. I was released in time to play the next performance, with peens

"The next day they decided to subpoena the kids as witnesses. We had been driving around town in a bus, making thirteen to fourteen appearances a day at smaller houses. The process server tried to find out nouses. The process server fried to find out who the manager of the troupe was. Finally someone told him it was the bus driver, and the subpoenas never got to first base. "When the fray was all over and we had left Brooklyn, little Joe came to me and said 'Mr. Cof-fin. when you were research."

'Mr. Cof-fin, when you were arrested, would it have helped if I had pulled out that police badge that I got in Chicago?'

IT was a great trip. Lasted three months and ended in St. Louis. Exasperating sometimes, but you never traveled with a better bunch than those kids. Even Pete, the dog, was well-behaved. "My birthday came during the latter part

the stage and presented me with a silver lov-ing cup—a birthday present from Our Gang."

The Salvation Racketeer

(Continued from page 29)

work. "The actors and producers I preached to on Times Square used to urge me to go on the stage. A famous dramatist even wrote a the stage. A famous dramatist even wrote a play for me. I like theatrical people; I understand them. I'm no prude. I like lights, gaiety, pretty things. I think people ought to have a good time, be happy. I'll even take a cooktail now and then. But preaching is my work. I tried to give it up, once, and I couldn't. So here I am."

Here she is, Hollywood has taken her by the hand and led her through its studies.

Publicity men have quoted her as saying that "everyone seemed too busy in the movies to have time for sinning." So the



LEMOVES .. HATR

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Send ten cents and this adv. for Vanity Size Phantom Red Lipstick and Mary Philbin's "Make-up Guide." (Another 10e brings dainty model Phantom Red Rouge Compact.) Dept. 1820 Carlyle Laboratories, Inc. 54 Dey St., New York

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When the array of wedding gifts for Ruth Roland was displayed, we wondered not at their variety and value, but how there would be room at the celebration—with them in the house—for the guests who sent them

Shopping With Ruth Roland

(Continued from page 69)

designed it while the clerk cut off the

CHASING LACE

BUT lace of the same shade was easier spoken of than purchased. This particular place didn't have it. Nor the next, nor the one after. We went from the most expensive and exclusive to the cheapest and most plebeian, where negroes jostled us from one side to another. And in the eleventh store— a little shop on Hollywood Boulevard, miles and miles from down town where we had

"You can find anything it you hunt enough. And wait until you see this gown, You'll believe it was worth the hunting."

Three weeks later came the wedding. But in the meantime, I kept my eye upon the bride and her purchases. Her going-away dress was in four pieces. Skirt, blouse, coat—short, a la the spring fashion—and cape. Sort of a heather blue combination. "Then you really have three dresses in one," she explained. "The skirt and blouse, all of the same material, make a sport suit. The jacket coat gives you a shopping outfit and the cape fits it for motoring, train travel, or what have you.

To me, accessories are all-important, 10 me, accessories are an important. I would rather go without one dress or one nightie or something and have a bag and shoes and jewelry to match everything. And gloves. Nifty gloves mean so much to the afford kid or suede, get imitation. But do

have them nitty."

Do you know, by the day before the wedding I almost felt as though I were being married? And when the gifts began to pour in, why I hadn't realized how they wrapped wedding gifts in this modern era. They were almost too pretty to open. We picked out two at random—before they were opened—and photographed them for you.

Note the real orange-blossoms on the one with the miniature bride. And the pearl sprays on the other. The bride and groom were used as place cards for the wedding

SHH! DON'T TELL BEN!

"BUT don't you tell a soul a thing about all this," she warned and re-warned me. "Ben doesn't know a thing about anything." Mr. Ben Bard being the groom in the question. "I believe that every bride thing. Mt. Den Data Uring the the users in the question. "I believe that every bride should keep her preparations one hundred per cent secret. Mystery creates an illusion, and illusions are what you want to keep both before and after you are married." waiian, played semi-popular music while the guests were gathering. The bridesmaide-what beauties! Billie Dove, Pauline Starke, Gertrude Olmstead, Dorothy Phillips, Mrs. Hal Roach, Mrs. Charles Gardner (Ruth's cousin), Mrs. Harry Sugarman, Mrs. Helen De Laine, Mrs. Frank Vincent—all gowned in the varying shades of orchid from the palest to the deepest. Ruth's bouquet of orchids in the same shadings. Ruth in white

have been between two and three thousand just as well as in georgettes? A wedding And even though one can afford a great desit should be kept simple. And above allit should be the creation of the bride imagination—her own ideas. Then, per-haps, she will remember her wedding with such love that love will predominate ever

Princess lace bound together with thousands of seed pearls. Ruth had told me the drescost her seven hundred and twenty eight dollars. Purchased ready-made, it would

Another bit of shopping that Ruth Roland, like so many other picture stars, does—and regular-ly—is purchasing every month a copy of MOTION PICTURE. For the celebrities of the screan as well as their fans, recognize in MOTION PICTURE "The Magazine of Authority" on all many

The Celestial Super

Continued from page 31)

ful hands. A master of his art. George Beban, And his "Rosa," He'll make an audience of angels smile or sob at will. Casson Ferguson, and the sweetheart-wife who would not let him tour the Styx alone. The graces of Arnold Kent. Of course they

line. Sure, sure as—death.
Trougers all. Institifating openime that
Trougers all. Institifating openime that
Trougers all.
Institutes a surface of the surface of the surface
to an sever them from centuries of tradition.
They cannot be deprived through mere
physical transition of that which was their
all. Lay-off times are always oflous. And as
is at liberty. Somewhere the show goes on.
There is a celestial green-room througed
with those who have joined the artists of the

"Stout-hearted Theodore Roberts would wish to leave, were three nought to do but twang a bloomin lyce. But the three twenty of the three twenty of the three twenty of the three twenty to feed his fun-making soul. Ward Crane could never be content to float angelically about, after his full years of movie menacing. George Nichols would prefer another "White Gold" to an infinity of plated streets. Edward Connolly and William H. Crane would indignantly decline relegation to some work of the twenty of the

Coolsted's casting office! What are elected to the coolsted's casting office! What are elected to the coolsted of the coolsted

THE HEAVENLY MASTERPIECE

PEGASUS, doubling for Silver King, stands ready saddled for Fred Thomson's vaulting mount. Off into the blue they leap to save George Nichole's film-child from the threatening clutches of George Seigmann, and no story trouble either. Not with June Mathis on hand to give the boys a hand in mastering the new technique developed within the gates.

veloped within the gates. Jack O'Donbue's busy on a great original. Brand-new locale, Fresh idea. It will provide just the vehicle for Kent and Ferguson and Georgia Woodthorpe, Frank Urson will direct. And there'll be no supervisors, Ralph Donoghue, Merle Mitchell, Gerald Duffy, will be on hand to belp with the picture. It'll be a celestial super if ever there

The burning ambition of Einar Hanson will not be denied. Briefly postponed, it now attains full flower under the direction of Mauritz Stillier. In a specially created story, skilfully woven by Dr. Bela, the star fulfils the promise of his mighty genius. Stiller has Rudolph Bergquist and John Fairbanks in has recommended by the star of the s

Lots of new faces now for William Desmond Taylor's long-contemplated masterpiece. A cinema symphony, balanced fine as the scales of Justice—it should be. A starring part for every player. A memorable monument to every one. Yet, withal, a real director's pricture.

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Shall I make the trip at thi
time or not?
Is this new friend sincere?
When will my financial cond
tion improve?
When will my health improve

When will my health inproveis the filness in my family of a
real serious nature?
When will I have a love affair.
How will this love affair terminate?
Will she be true to me?
Will she be true to me?

What people would be my best friends: When would be a good time for me to apply for a new job? When will conditions change so that I can stop worrying? Is this a good time for me to make a sea voyage?

Would I be fucky in speculation at this time? Would I be able to impress people favorably now? When should I try to sell it? When will I get the money due

When will I meet some new people? What months are my best business months? When will this love affair break up? When will this love affair break up?

Shall I enter into this partner ship? What people would be antago ustic to me?

nistic to me?
Shall I marry this person or not?
When will I obtain work?
Am I going to lose my job?

work?
When would be a good time for me to ask for a raise?
Am I going to have trouble over this?

Am I going to have trouble over this? When would be a good time for me to mix in social circles? When can I travel to good advantage?

vanisate"
Is this new proposition all
right!
Shall I sign this or not?
How is my health going to be
this year?
During what months can I
work to best advantage?

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NERVES?



Spanish Love Drops

NO dearth of opportunity here for Ralph Yearsley. The disappointments that came to him following "Tollable David" and "Little Shepherd of Kingdom Come." caused him to hurry along to the better sphere. That one in which the "No Casting Today" sign has long since been thrown to Hell out. The big break has come to him at less.

And Ethel Hall, that gallant girl who doubled in obscurity for so many spot-lighted celebrities. No longer must she be ngnted celebrates. No longer must she be content with mere reflected glory. Full measure of recognition now is hers. Full screen credit for every breath-taking stunt. And her name in lights, spread clear across the skies by worlds ablaze.

Every extra gets a close-up. The histrionic genius once locked-up so deep inside, is liberated. Each boy and girl has a big emotional scene. And the cutting-room floor has gone the way of the "No Casting" sign. Every girl's a Garbo. Each boy a Barrymore. John or Lionel, according to ambition. And even the producer pauses to compliment. To invite each to a luncheon

There are no advertising agents, no movie critics. And everyone is glad to listen to the other's story beginning, "You should have seen me in—" At premières every fellow has a special spot. And a claque of angels applauds likerolling thunder. Each triumph is shadowed by the one that follows. At last there's a top for Will Hays's gag that, "There are only good pictures and better pictures." Here every picture is best, minds may not conceive the glories of the land that lies beyond. Dimly they are mirrored in the clouds of our subconsciousness. But our bearts are holy with well-treasured memories of those is dollow how have left us to take

ries of those idols who have left us to take their places among the gods. And in our secret souls we know they live. Forever.

Movie Men Are So Crude (Continued from page 78)

boy-friends. Youth has the right to play, But things are so extreme here. I can't quite get Hollywood. People here have no sense of values. They don't know how to live. Everything is done for effect. There's no sincerity—no balance. Twenty-year-old guls with the experience of forty.

Thelma shook her head and then laughed.
"Gosh, I'm being serious. But you wanted to know, didn't you?
"In New York when I was still with the

"In New York when I was still with the School, I didn't go about very much. They treated us like children—we had to be in bed by ten o'clock. My wildest dissipation was to go out dancing until four o'clock, and

that happened only two or three times.
"I don't think the School helped us very onics. And we were made to do the most of the directors wanted us for a bit or part, our school director would say, 'What! Those kids' Don't be silly.' We would have been helped more definitely by doing extra work. At that, we've done pretty well. Jo Dunn, Jack Luden, Roland Drew and Buddy.

"I EXPECTED to go back to teaching no burning ambitions. Even now, much as I enjoy my work, if I were to fall deeply in love tomorrow, I'd leave the business without regret. I'd be very practical and weigh just what I have to gain and what I am

The Gypsy violinist stopped at our table (Continued on page 118)



If anyone thinks that Nina Quartare doesn't cut much ice in pictures, he has only to witness her performance in "Frozen River"

Yokels Under Their Skins

And I've known directors to do funnier

Anyway, he was getting some beautiful shots and I didn't blame him. And the scenery was gorgeous so that "Evangeline" should be lovely to look at, at any rate. What they have done with the story, I don't know. Finis Fox explained that, in making a picture from a story that people have known and loved for a long time, the task was to try to discover what there was in that story that people loved. And then try to get that thing—that element—into the picture—without straining too much after verisimilitude in details.

after verisimilitude in details.

It sounded logical but difficult to me.
And he seems to have done it in other pictures. Of course, I am hampreed, because
I can't see, to begin with, what anybody
ever liked about "Exangeline." But there
must have been something because I am
assured that they are reading it in every
grade school in the country right this

tion of it being made.

I haven't a doubt in the world that the picture will be a huge success.





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How Frenchmen Make

(Continued from page 50)

woman, he means what he looks and speaks woman, he means what he looks and speaks, His heart is impressionable. He loves for the moment. All his life, the Frenchman loves—even when little boy. When he grows to man, he is in chronic love. May-be he has many little love affairs. He does not despise—'Un Peu d'Amour.' You know the song, Madame? It is French. It means 'A Little Love' Not the grande pastion, you understand, which comes but

passion, you understand, which comes but once in a man is life—but—us per a domore." Chevalier beamed. He was feeling very pleased with himself I think, and he began to tell me of the little gallantries and courtesies that women love. It may be only a look of admiration—perhaps the gift of a bouquet; the manner in which he lifts his hat; his deferential bow. A woman loves a compliment as a kitten does cream. To say to a woman: Ah, you are looking charming today, mademoiselle, is to make her feel fastidious, exquisite, unobtrusive little attentions—a woman will always react to these. Yes, undoubtedly, the Frenchman was the supreme lover of the world.

AS TO KISSING HANDS "THEY are great hand-kissers," I ob-

"No, that is a mistake. I have seen more foreigners—Americans and Englishmen in Paris—who kiss the hand than the French.

That is a custom only upon formal occasion—or maybe in some high society. To me it seems like affectation—artificial."

an amiable and charming gentleman and a

talented actor. He changed the subject and began to talk of Hollywood. Like everyone else when he first comes here, he had heard the tales of the wild parties and sex escapades. For his part Chevalier had not seen that side of part Chevalier had not seen that side of itollywood, but then quoth he, he was a man of simple, even bourgeois, tastes. He was not very fast, he admitted almost apolo-getically. Money, so he thinks, is not im-portant. It comes—it goes. We should not portant the comes—it goes. We should not things in life are security, tranquilly simple of mind—inve layed with and dear opesses. of mind-love, love of wife and dear oneslove of friends. Like most foreign stars, he referred to Douglas Fairbanks and Mary, his wife, as the ideal pair. They had set a

standard of living that those less famous might well emulate. "Assuredly, Madame," he added "it is finer to make an art of living rather than merely succeed upon the screen or stage."

Didn't he think, I hinted, that American

THERE ARE MANY BEAUTIES

"MADAME," said Chevalier. "No country has secured a corner on beauty. There are beautiful women everywhere. But—the United States, she is a remarkable country - very great - very

rich."

"I have heard you described as the Al Jolson of Europe," said I, beginning to gather up gloves, bag, vanity—the impedimenta of the feminime interviewer.

"Ah no, no," he denied quickly. "Al Jolson is supreme in America. I lift my hat with respect to such an artist. As for me—I am just—Chevalier, But I hope America with respect to such an artist. As for me—I am just—Chevalier, But I hope America with respect most point in the property of the property

Little By Littlefield

a place partitioned with canvas. A hare cet. A chair. A gas-jet. On the other side of the men. They talked of dark and noisesome things in bloated throats. Young Lucien Littlefield, on his side of the partition, shuddered. At any moment, he thought a red hand might slit the canvas, might protrude—he kept his diminishing coins in the too of his boot. Nothing ever happened. Day-times he walked the streets. Nothing for him to do—he went back to his room and huddled on the cot, trying to keep warm. I have been some more. While the cote a saloon and got a free hand-out. Nobody profilered help, sympathy or the oil of human kindness. He might better have been alone on the Gobi desert. There were no oases in New York.

Then his mother made an oasis for him. a place partitioned with canvas. A bare cot

Then his mother made an oasis for him. She traced his whereabouts through a Y. M. C. A. She sent him \$250. He rushed to the nearest restaurant and ordered steak and soup and salads and vegetables. They came—and he couldn't eat them.

HE WORKS FOR A LIVING

THESE character actors are rare birds They have a lot more to 'em than have the profiled gods to whom Jehovah has given It. If you are born with It and a slaughtering eye in your head, so to speak, all you have to do is devastate the weaker vessels and the box office is yours. But if you are born a careful young Southern

hen you work for your living. Work, I said. It isn't enough to be an actor when you are a character man. Not 'alf, it isn't. You

robe expert, dental apprentice and a pretty experienced John of all the trades.

works it out for days in advance. He makes a sketch of what he thinks the character should look like. Very frequently he makes should look like. Very frequently he makes his own costumes or afters a coat, a pair of trousers in order to get just the proper droop, the just-right sag. He cuts and fits and stitches all by himself.

He told a little anecdote of a character.

He told a little anecdote of a character man. One time on location. He wore chin whiskers and mangy sideburns. He had to be doused in a river. When he emerged, the hirsute adornment was gone. There was no other hair procurable. There was no time to be lost. An ole hoss was grazing in the meadow. A pair of manicure scissors, the ingenious Littlefield, a slightly less hairy hoss-and behold our Lucien with

BUSINESS-MAN FANS

LUCIEN'S fan mail, for instance. The large majority of it is from business men. Most of it comes from intelligent admiring, affectionate and sometimes helpscope and variety. One woman has followed him from character to character in every picture he has ever made. From the first one up to "Mother Knows Best," and after.

will go on so long as his skill persists. That's something,

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AM going to give away ABSOLUTELY FREE, more than \$5,000.00 worth of wonderful prizes, consisting of an 8-cylinder Studebaker Sedan, a Chevrolet Sedan, two Phonographs, a Shetland Pony, a Radio, a Bicycle, Silverware and many other high grade articles of merchandise—besides Hundred, of Dollars in Cash. Already we have given away Thousands of Dollars in Cash and Valuable Prizes to advertise our business, but this is the most liberal offer we have ever made. It is open to anyone living in the United States, outside of Chicago, and is backed by a

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Movie Men Are So Crude

(Continued from page 114)

and played, while Thelma smiled her appreciation. I was on my Russian ice cream, which wasn't ice cream at all but custard. I loathe custard. Theodore Von Eltz took the table beside us. Thelma wondered whether she should speak to him.

she should speak to him.
"I've only met him once," she whispered.
"Quite a while ago at the Paramount studio.
If I don't speak to him he will think me
high-hat," She didn't speak to him. Her reserve is such a contrast to the natural

A singer of Gypsy songs, a sweet-faced little man followed the fiddler to our table, while Thelma listened, enraptured. When he had finished, Thelma offered him a bill but he drew back. "No, No! For you I play any time. Ten times as many songs! For one as you who knows music, it is a pleasure. You are an artist too, and understand." He looked at her with worshipful eyes. Oh, to

But business is business. I, too, had my art. Much as I hated to interrupt Thelma's musical raptures, the interview must go on.

CONTENTED AND COW-LIKE

"TELL me more, please," I coaxed.
"TELL me more, please," I coaxed.
"What made you change your mind
about going home and teaching?"
"Oh, well, you see, while I was at the
school no one thought I'd amount to much.
Too fat and phlegmatic. I get so cow-like
when I'm contented and happy. But after touring the country making personal appearances with 'Fascinating Youth,' the School production, I was given a contract by Paramount. Nothing very much but it was an opportunity. I began to get ambitious, to worry if I wasn't given a good part, if some-one else got that bit I had my eye on. Had a nervous breakdown. Pictures seem to affect girls like myself who are rather reticent and quiet: June Collyer, Janet Gaynor. "You know, I really think we're all a bit

crazy. Picture people, I mean. Too much of a strain on the nervous system, too much parading of emotions. It's bad. We get so that everything that happens to us away from the studio is dramatized-we exaggerate our personal emotions

"But now, every time I get nervous I just take myself well in hand and say, 'Now look here, Thelma, that's no way for a sensible New England schoolteacher to act.' And I snap out of it Tell me more," I persisted.

WHAT! NO LOVE-LIFE?

"Well, I was with Paramount for a while, much thinner and everything. The only to play leading woman to Richard Dix. Then I signed with First National, Haven't done anything big and exciting,

but I'm always working.
"Do you really think I've changed since I've been out here?" she asked curiously, after I had told her how much prettier and smarter two years in Hollywood had made her. "Well," she admitted, "I guess a cerher. "Weil," she admitted, "I guess a cer-tain amount of success does change one out-wardly. None of us is the same. Look at Buddy. Hasn't he become sophisticated? But I've still got the New England conscience." Her eyes twinkled. "I like to stay home and read and play the piano and have quiet little dinners like this. I'm always buying china and linens and things. I'm

buying china the interest and chings.

I'ving in hopes, you see," I cried, dismayed.

"What! No love-life?" I cried, dismayed.

"Weren't you engaged to Jimmy Ford?

Isn't there a long distance call from Boston
every Sunday night? Isn't—?"

"O-h-h-h. Jimmy is a boy from my home

town. That engagement was a press agent's dream. I do get a call every Sunday night, but—really, I'm not in love."



When infection gets into the little pockets (sinuses) that connect with the pockets (sinuses) that connect with the nose, they cannot drain properly. A "stuffed up" head, distressing fullness, often with spitting headaches, are the result. Hall's Catarrh Medicine, because it acts through the blood, reaches the sinuses as no wash, spray or ointment can. Drives out poisons, and swelling, and restores the tissues to healthy tone. Get Hall's today!

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PATENTS. Write for Free Guide Book J. Evans & Co., 833 Ninth, Washington, D. C.

FORM DEVELOPED



In and Out of Focus

An Actress of Parts

"THE greatest galaxy of talent ever gathered into one picture," writes the enthusiastic Universal publicity department of "Show Boat." And gueson to say that Laura LaPlante will sing several song during the course of the picture, among them "Old Man River," a male quartette.

Lots in a Name

CARL LAEMMLE, Junior, relates youngster of thirteen, he started out one morning in Hollywood to hunt for a job. At each studio he addressed the casting director, "My father is —," "Don't give a damn who your father is," was the in evitable reply. At last Junior managed to Learning." He got out. The casting director stopped in the middle of the word "damn," gulped and went into reverse. "C-c-come right in," he bowed.

Intensifying S. A.

A HOLLYWOOD photographer of beau-A HOLLYWOOD photographer of beautiful women has unique methods of
arriving at his results. Recently a former
Mack Sennett star came to be photographed, bringing the boy-friend with her.
"Ahth," purred the photographer, "I want
to get that It look on your face. I want to
catch your sex-appeal. Now suppose you
two go in here— he waved them into a
side room—"and close the door. And he can kiss you and - all close the door. And ne can kiss you and - ah - hold your hand and - uh - make love to you." He closed the door on the astonished couple, who went into silent fits of mirth, intensified when a dissympathetic voice asked, "Are you - ah -

Never Heard of Her

SHE was a recent arrival from the Broadway stage, and oh, so bored with Hollywood. "I was invited to someone's house to meet Gloria Swanson," she said. "Who is this Miss Swanson?" You see we stage

Less Pat, More Kat

WHEN "Alibi" was previewed at Grauman's Chinese Theater the other day, the three small O'Malley daughters

The Same One?

DID you know that Doris Kenyon is in poetess? And not as a movie star.

No Man Is Safe

"A COP stopped me last night to search my automobile, "said Ramon Romero, the scenario writer. "He was so drunk he could hardly stand. I thought he was going

Gleasonable Precautions

IN a recent talkie the word "chauffeur" — occurred in the lines several times. Then one of the players was informed that it was changed to "driver." "Why is that?" he asked. "Because there are so many ways asked. "Because there are so many ways clean outsing Chaufeur," said Jimmie Cleanouncing Chaufeur, "said Jimmie Cleanouncing Chaufeur, South and Joze mere, but there's only one way for anyone to pronounce driver."

Lose Unsightly FAT

This Easy Pleasant Way

Then medical research began

less reports showed that excess fat quite promptly disappeared.

obesity. Since then, this method has been employed by doctors,

Next Came Marmola

Then a great medical laboratory perfected a tablet based on this principle. It was called Marmola prescription.

Marmola was perfected 22 years ago. Since then it has been used in an enortold others about it. They told how it not only banished fat but increased health and vigor. That is one

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required, but moderation helps. lessened weight comes new vital-

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their private practice.

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The Answer Man

(Continued from page 80)

INQUISITIVE—Barry Norton was born in Buenos Aires, June 16, 1905. He is five feet eleven, weighs 145 pounds, and has black hair and dark brown eyes. Real name black hair and därk brown eyes. Real name Alfredo de Biraben. He was one of the dancers in "Sunrise." Write him at the Fox Studios, 1401 No. Western Ave., Holly-wood, Cal. Matty Kemp, New York City, Sept. 10, 1907. Five feet ten, weighs 166 pounds, has brown hair and eyes. Buddy Rogers is not engaged to Mary Brian. Ronald Colman has never been engaged to Clara Bow. Clara is playing in "The Wild

A COUNTRY JANE-Gosh durn yah! A COUNTRY JANE—Gosh durn yah! Johnny Mack Brown hails from Dotham, Ala. He is twenty-five years old. Six feet tall, weighs 165 pounds, black hair and brown eyes. His first picture was "The Bugle Call." Now emoting with Mary Pickford in "Copuette." Charles Farrell from East Waple, Mass., Aug. 9, 1095. The Control of the

RAVEN LOX—Don't disguise 'em. You may write Edna Murphy and May McAvoy at the Warner Brothers Studios, 343t Marathon St., Hollywood, Cal. May has light brown hair. She was born Sept. 8, 1901. Rushes—in movie-slang—means the product of each day's photographing. Screeching uct of each day's photographing. Screening celluloid—the talking picture. Loretta Young, Alice Joyce, Zazu Pitts and George Hackathorne are featured in "The Squall," First National Studios, Burbank, Cal.

BANJO EYES-Bert Lytell was born BANJO EYES—Bert Lytell was born Feb. 24, 1885. He is playing on the stage at this writing. Eddie Polo is making a picture in Germany for Universal Studios. The theme song for "Excess Baggage" was "In a Little Hide-a-Way." Gardner James was Spec in "The Flying Fleet." Billie Dove, Antonio Moreno, Noah Berry, Robert Fruzer and Thelma Todd will be seen in Fruzer and Thelma Todd will be seen in Dank, Cal. Dorothly Hall plays opposite Ruchard Dix in "Nothing But the Truth."

HEPZIBAH—I like Evelyn, too, William Powell was born in Pittsburgh, Pa. He is six feet tall, weighs 160 pounds, and has dark brown hair and blue eyes. Playing in "The Greene Murder Case," Paramount Studios, 5451 Marathon St., Hollywood, Cal. Clive Brook and Nancy Carroll also at Paramount Studios. Doris Kenyon, First National Studios, Burbank, Cal., William Metro-Goldwyn Studios, Culver City, Cal.

FRÉDDY—And all the way from Constantinople. Edward Martindel was the Colonel in "The Garden of Eden," starring Corinne Griffith. Holmes Herbert, Chester Conklin, Mack Swain and Tricie Friganza in "Gentlemen Prefer Blondes," Charles Rogers was born Aug. 13, 1904. Richard Arlen is thirty years old. James Hall, Oct. 22, 1900. Drop in again sometime.

NINA FROM MOSCOW-Glad to hear from you. I think your English is great Charles Ray was born in Jacksonville, Ill. Mar. 15, 1891. He is six feet tall, weighs 166 pounds, and has brown hair and eyes. He is married to Clara Grant. Almost forgot, he received his education in his home town and in Los Angeles, Cal. Charles is emoting on the stage right now. Emil Jannings was born in Brooklyn, N. Y. Write him at the Paramount-Famous-Lasky Studios, 5451 Marathon St., Hollywood, Cal.

How I Lost 7 Pounds



M. E. HART

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MONEY FOR YOU



-but when Istarted to play the laugh was on them! It was evident that I had taken them by

WELL, folks, I guess we'll have to lock up the piano and make faces at our-

Helen Parker's party was starting out more like a funeral than a good time. "Isn't Betty Knowles coming?" an anx-

'Unfortunately Betty is quite ill tonight

and Chet Nichols is late as usual," replied Helen gloomily. "I wish Sis wasn't away school and she'd make the keys talk

"I know some brand new card tricks," volunteered Harry Walsh.
"Great!" said Helen. "I'll go and find some cards."

While she was gone I quietly stepped up

They Poke Fun at Me

"Ha! Ha! Ted thinks that's a player-ano," chuckled one of the boys.

piano, chuckled one of the boys.

"This is going to be a real musical comedy," added one of the fair sex.

I was glad I gave them that impression. Their surprise would be all the greater. I kept fiddling

Pick Your

Instrument

Voice and Speech Culture Drums and Traps Automatic Finger

Banjo (Plectrum, 5-String or Tenor

Clarinet Flute Saxophone Harp Mandolin 'Cello

around the pedals—making believe that I was hunting

or the foot pumps.

"Come over to my house some night," said Harry.

"I've got an electric player and you can play it to your heart's content. And I just bought a couple of new rolls.

One is a medley of Victor Harbert's compositions the Herbert's compositions-the

finish I swung into the strains

surprise. What a treat it was to have people listening to me perform. I con-tinued with "Kiss Me Again" and other popular selections of Victor Herbert. Soon I had the crowd singing and dancing to the tune of the latest syncopation.

Finally they started to bombard me with uestions . . . "How? . . . When? . . . did you ever learn to play?" came from all sides.

I Taught Myself

Naturally, they didn't believe me when I told them I had learned to play at home and without a teacher. But I laughed myself when I first read about the U. S. School Music, and their unique method for learning music

"Weren't you taking a big risk, Ted?" 'None at all," I replied. "For the very

first thing I did was to send for a Free Demonstration Lesson. When it came and I saw how easy it was to learn without a teacher I sent for the complete Course. What pleased me so was the fact that I was

playing simple tunes by note from the very start. For I found it easy as ABC to fol low the clear print and picwith each lesson. and most all of the popular music. Believe me, there's a real thrill in being able to play

This story is typical. The amazing success of the men, women and children who take course is largely due to a newly perfected method that makes reading and playing music—actually simple! Even if you don't know one note from

another now, you can easily grasp each clear, inspiring lesson of this surprising course. You can't go wrong. First you are told how a thing is done, then a picture shows you how, then you do it yourself

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stration Lesson

Please send me your Free Book, "Music Lessons in Your Own Home" with introduction by Dr. Frank Crane, Free Demonstration Lesson and particulars of your easy payment plan. I am interested in the following course

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MOU

Pictures



Volume XXXVII, No. 6

July, 1929

Features in This Issue

Cover Portrait of May McAvoy by Marland Stone, especially created by Russell Ball	
True Hollywood Ghost Stories	28
The Swangers Experiences Exer Related in a Film Magazine 1—The Case of the Two Physions Fliers	
	31
Loud-Pedal Love	
Revoice English. Helen Louise Walker Sound-Fests Make A Host of Screen Personalities Contradict Themselves	3.3
Sound-Tests Make A Host of Screen Personalities Contradict Themselves	2.1
Diamond-Studded Whims	34
I was Never Temperamental	
So By Tex Recent Actions Does Jetta Goudal Swear	
Pure But Not Simple	42
The Love-Life Story of Ruth Elder	44
She Married a Man She Hated To Kiss, And In Escaping One Disillusionment, She Found Another	
Hello, Duchess!	48
I Am A Renegade In Hollywood. Gladys Hall So Suys Ruth Chatterton, And She Should Be Proud Of The Fact	50
You Can Eat The Same Soup	52
Heels and Toes	55
Cutie Stuff	59
Your Neighbor Says	
The Heavy-Lover Rilla Page Palmborg Can't Ivan Lebedeff Be Promoted From The First To The Second?	
Shopping With Charlie Farrell	68
And So To Wed	70
Step Tells All	76
He Used To Steal Whatyoumaycallems; Now He Steals Pictures	
Trader Duncan	78
Pain That's Paving Walter Ramsov	93

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FIFTEEN DOLLAR LETTER The Stage Boosts the Screen!

CHICAGO, ILL.—In this day of stage versus movie I feel I must lift my voice in

I was an ardent stage fan, being married to an actor, although I myself was a non-So you see family should incline me to

give the stage precedence.

I cannot honestly do so. When the movies made their appearance, I at once took up

They had something the stage had not The movies are graced by beauty of person

stage as are women's skirts over those of

They bring the whole world of nature's

TEN DOLLAR LETTER Keep Up the Westerns

same—am very sorry to see the gradual passing of the Western picture. After a gets some gorge-ous views of mag-

I can see other important point, they are very healthy, large army of the

Ernest R. Wild

FIVE DOLLAR LETTER Judged by the Title

NEW YORK CITY.—I have just fin-ished reading the letter written by George E. Bushnell in the May issue of MOTION PICTURE, and I want to say that I heartily Pictures, and I want to say that I nearthy agree with him, although for a different reason. When there are pictures with such names as "Sinners in Love," "Two Lovers." "Someone to Love," etc., my mother says that young girls should not see such pictures. On the other hand, when the pictures.

I should like to suggest that pictures have more appropriate names, thus allowing me to see some good pictures which otherwise I

Give Us William S. Hart

The return of Winifred Westover to the creen in the rôle of the old time hired girl of

It is true that Westerns are no longer being made, but Mr. Hart is capable of handling other roles. Isn't there some pro-ducer willing to give him a chance in the talkies? He has an excellent speaking voice. I recall an article published in one of your

La Garbo's Dresses

Although "A Woman of Affairs"

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Each month Motion Picture will award cash prizes for the three best letters published. Fifteen dollars will be paid for the best letter, ten dollars for the second best, and five dollars for the third. If more than one letter is considered of equal merit, the full amount of the prize

if you've been entertaining any ideas about the movies and the stars, con-fine yourself to about 200 words or less, and let's know what's on your mind. Anonymous communications will not be considered and no letters will be returned. Sign your full name and address. We will use initials if requested. Address: Laurence Reid, Editor, Morron Picture. Paramount Building, 1501 Broadway,



"Now I Understand Why We Never Have Anything - it was your big chance and you never opened your mouth

"FOR weeks you've been talking about 'getting up your nerve' to go in and tell Mr. Hutchins about your plan for martell Mr. Hutchins about your plan for mar-keting the new floor polish. And then last night between dances when he deliberately came over to you and said, Well, Barnard, I think we've got a winner in this new floor polish,' you sort of wilted up and gulped, 'Yes, I think it's all right.' 'I could have cried

-I was so mad. It would have been so easy for you to answer, 'Mr. Hutchins, I've got an idea I'd like to tell you about—I've been giving a lot of study to this proposition and I think I've worked out a

planyou'dbeinterestedin.'
"That was your big chance-your opportunity to show him you had brains—and you hardly opened your mouth! Now I understand why you never get promoted—why we never have anything! You're actually afraid of your own voice—you are

the smartest man in that organization-but no one would ever know it. You can't put your ideas across—can't stand up for your rights—you just let them use you for a door mat. Here we are still living in a dingy little four-room flat while all our old crowd have lovely homes out in the country

"And last night after you had gone to sleep I laid awake for hours and figured it all The only trouble with you is that you have no ability to express yourself—to say the right thing at the right moment. Just the other day Alice Vaughn was telling me

that Jack used to be troubled the same way -and then he began training with the North American Institute of Chicago-at home in his spare time. It took only about twenty minutes a day and in no time at all he was able to give little talks at club meetings. In the last year he's had three promotions-all due, he says, to his ability to talk

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Adorée, Renée playing in Relemption—Metro-Arlen, Kichard playing in Theuderbon. Para-mont Studios, six Maration St., Hollywood, Call Woman from Hell—Fox Studies, 140 No. Western New, Hollywood, Call. — playing in China Bound-Metro-Coldwyn-Mayer Studios, Culver City, Call. Arthur, Jean-playing in Star of Small—Para-Astor, Mary—recently completed The Woman from Holl—Fox Studios, 4201 No. Western Ave., 10th

od, Cal. Ast**her, Nils**—recently completed *Wild Orchids*-etro-Goldwyn-Mayer Studios, Culver City, Cal.

Baclanova-playing in The Man I Lov-Para-mount Studios, 5451 Marathon St., Hollywood.

ove—United Arthus Source, we, Hollywood, Cal.

Barthelmess, Richard—playing in Drag—First atlainal Studios, Burbank, Cal.

Basquette, Lina—playing in Come Across—Uniersal Studios, Universal City, Cal.

Basquetted This Curiain

Boles, John-Bunth, in state of the control of the c

Carey, Harry—playing in Trader Horn—Metro-Goldwyn-Mayer Studios, Culver City, Cal. Carol, Suc-playing in The Exalled Flapper—Fox Carroll, Nancy—playing in Butlesque—Paramount Studios, 5451 Marathon St., Hollwood, Cal. Chadwick, Helene—playing in Father and Son-Columba Pictures Corp., 1495 Gower St., Hollwood,

sl. Chaney, Lon—playing in Thunder—Metro-Gold-Chapin, Asyer Studios, Culver City, Cal. Chapin, Charles—playing in City Lights— Chapin Studios, 1220 La Brea Avc., Los

Colman, Ronald—playing in The River Combler—amuel Goldwyn Productions, 7212 Santa Monical Vold, Hollywood, Cal.
Compson, Betty—playing in The Viennes Abarmer—RKO Studios, 780 Gower St., Holly-

Charmer RKO Studios, 700 vocase sections, 700 cooper, Gary—playing in The Virginia—Paramount Studios, 843 Marathon St., Hollywood, Calasteres, Reisendo-playing in Jew 1990, Calasteres, Reisendo-playing in Jew 1990, Calasteres, Reisendo-playing in Jew 1990, Calasteres, Reisendo-playing in Rese of Resembled October 1990, Salasteres 1990, Calasteres 1990, Salasteres 1990, Calasteres 1990, Salasteres 1990, Calasteres 1990, Salasteres 1990, Calasteres 1990, Calaster

Dane, Karl—playing in China Bound—Metro-Goldwyn-Mayer Studios, Culver City, Cal.
Daniels, Bebe—playing in Rio Rila—RKO Studios, 780 Gower St., Hollywood, Cal.
d'Arcy, Roy—cecently completed The Woman from Hell—Fox Studios, 1401 No. Western Ave.,

oman Idea—Fox Studios, 249 ollywood, Cal. Day, Alice—playing in Drag—First National Stu-Limbank, Cal.

al.

Denny, Reginald—playing in Companionate
roubles—Universal Studios, Universal City, Cal.

Dix, Richard—playing in The Wheel of Life—
aramount Studios, 5451 Marathon St., Hollywood

Duncan, Mary—recently completed Our Daily bread—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Dunn, Josephine—playing in Black Magic—Fox
Studios, 1401 No. Western Ave., Hollywood, Cal.

Duryea, George—playing in Thunder—MetroGoldwyn-Mayer Studios, Culver City, Cal.

Pairbanks, Douglas—recently completed The

and the western Ave. Hollywood, and the control of the control of

ood, Cal.

Griffith, Corinne—recently completed Prisoners
First National Studies, Burbank, Cal.



MOORE SMILING IRISH EYES

100% TALKING AND SINGING PICTURE

Directed by William A. Seiter

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Age	Occupation
Address	

In the Starry Kingdom

(Continued from page 10)

Haines, William—playing in The Gob—Metro-Goldwyn-Mayer Studios, Culver City, Cal.
Hall, James—playing in Smiling Irish Eyes—
First National Studios, Burbank, Cal.
Hamilton, Neil—playing in Dr. Fu Manchu—
Paramount Studios, 5451 Marathon St., Hollywood,

Cal. Harding, Ann—playing in Paris Bound—Pathé Studios, Culver City, Cal. Hersholt, Jean—playing in The Climax—Universal Studios, Universal City, Cal. Hill, Doris—playing in The Studio Murder Mystery—Paramount Studios, 4851 Marathon St., Hollywood, Cal.

Cal.

Holt, Jack—playing in Father and Son—Columbia
Pictures Corp., 1408 Gower St., Hollywood, Cal.
Hyams, Lella—playing in The Brass Bowl—Fox
Studios, 1401 No. Western Ave., Hollywood, Cal.

Jannings, Emil—recently completed Betrayal— Paramount Studios, 5451 Marathon St., Holly-wood, Cal.

Joyce, Alice—recently completed The Squall— First National Studios, Burbank, Cal.

Keaton, Buster—recently completed Spite Mar-riage — Metro-Goldwyn-Mayer Studios, Culver City, Cal.

Kennedy, Merna—playing in Companionale
Tronbler—Universal Studios, Universal City, Cal.
Kent, Barbara—recently completed The ShakeKent, Barbara—recently completed Dark Streets
First National Studios, Burbank, Cal.
King, Charles—playing in Renue of ResuezHerto-Ooldwyn-Mayer Studios, Culwer City, Cal.

Jake, Arthur—recently completed Campay Kites
Land Theorem Studios, Universal City, Games
For Stadios, 107 No. Western Ave. Hollywood, Cal.

and Studios, Universal City, The Landscape, Red—laying in The Laddecque, Red—laying in Drag—First Mational Lewis, George—laying in College Spirit—laying in Drag—First Mational Lewis, George—laying in College Spirit—laying in College Spirit in College Spirit in College Spirit in Col

rood, Cal. Love, Bessie—playing in Resuc of Resucs—Metro-oldwyn-Mayer Studios, Culver City, Cal. Love, Edmund—playing in The Cock-Eyed World Fox Studios, 1401 No. Western Avc., Hollywood,

Cal.

Liuden, Jack—recently completed Innocents of
Foris—Paramount Studios, \$431 Marathon St.,
Foris—Paramount in The Flying Maxim—
Columbia Pictures Corp., 1408 Gower St., Hollywood, Cal.

MacDonald, Farrell—played in The Brass Bowl— Fox Studios, 1401 No. Western Ave., Hollyood, Cal.

Mackaill, Dorothy—playing in Hard To Get—
irst National Studios, Burbank, Cal.

Mason, Shirley—playing in The Flying Marine—
olumbia Pictures Corp., 1408 Gower St., Holly-

ood, Cal.

Maynard, Ken—playing in The Wagon Master—
niversal Studios, Universal City, Cal.

McLaglen, Victor—playing in The Cock-Eyed
Yorld—Fox Studios, 1401 No. Western Ave., Holly-

World—Fox Studios, 140: No. Western Ave., Holly-wood, Cal.
wood, C

Nagel, Conrad—playing in Redemption—Metro Goldwyn-Mayer Studios, Culver City, Cal.

Norton, Barry-playing in The Exalled Flapper-ox Studios, 1401 No. Western Ave., Hollywood. il. Nov**arro, Ramon**—recently completed *The Paga*s Metro-Goldwyn-Mayer Studios, Culver City, Cal.

O'Brien, George-playing in Masked Emotions -Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

O'Neii, Sally—playing in Joe College—Pathé
Studios, Culver City, Cal.

Page, Anita—playing in The Gob—Metro-Goldwyn-Mayer Studios, Culver City, Cal. Page, Paul—playing in The Girl from Havana— Fox Studios, 1401 No. Western Ave., Hollywood, al.

Philbin, Mary—recently completed Fort of Philbin, Mary—recently completed Fort of Philbin William William

Quillan, Eddie-playing in Joe College-Pathé Studios, Culver City, Cal.

Ralston, Esther-playing in The Wheel of Life-Paramount Studios, 5451 Marathon St., Holly-

Rich, Irene—playing in The Exalted Flapper— ox Studios, 1401 No. Western Ave., Hollywood, Cal. Rogers, Charles (Buddy)—playing in Magaolia Paramount Studios, 5451 Marathon St., Hollywood Roland, Gilbert—playing in Tin Pan Alley— nited Artists Studios, 1041 No. Formosa Ave., Hol-

Rollins, David—playing in Fox Movietone Follies
-Fox Studios, 1401 No. Western Ave., Hollywood,

Schildkraut, Joseph—playing in A Bargain in the Kremlin—Universal Studios, Universal City, Cal. Sebastian, Dorothy—playing in The Green Ghood.—Metro-Goldwyn-Mayer Studios, Culver City, Cal. Shearer, Norma—playing in The Last of Mrs. Chency.—Metro-Goldwyn-Mayer Studios, Culver City, Cal.

ty, Cal.
Sills, Milton—recently completed Dark Streets—
rst National Studios, Burbank, Cal.
Stone, Lewis—playing in Wonder of Women—
etro-Goldwyn-Mayer Studios, Culver City, Cal.
Stuart, Nick — recently completed Chasing
wrough Europe—Fox Studios, 1401 No. Western
ver, Hollwood, Cal.

Talmadge, Norma—playing in Tin Pan Alley-United Artists Studios, 1041 No. Formosa Ave Common recents — Color of the Green Ghost—
Metro-Goldwyn-Mayer Studies, Culver City, Cal.

Tryon, Glenn—playing in The Song Plugger—
Universal Studios, Universal City, Cal.

Walthall, Henry B.—playing in Black Magic— Fox Studios, 1401 No. Western Ave., Holly er City, Cal.
Westover, Winifred—playing in Lummox—
Inited Artists Studios, 1041 No. Formosa Ave.

United Artist Studiol. 1021 No. The Hollwood, Cal.
White, Allex—pulying in Panadaray Babits—First
White, Allex—pulying in David Allmony—Columb
Milson, Lols—pulying in David Allmony—Columb
Britters Corp., 1260 Gower St., Hollwood, Cal.
Stall Studiol, 341 Marathon St., Hollwood, Cal.
Studiol, \$431 Marathon St., Hollwood, Cal.

Young, Loretta—playing in The Girl in the Case— First National Studios, Burbank, Cal. Young, Roland—playing in The Green Ghost— Metro-Goldwyn-Mayer Studios, Culver City, Cal.



Haunting beauty of desert visias—seenes—action—romance—stirring martial airs—that get into your blood—hold you entranced through every glorious moment of song and story.

"The Desert Song" thrills you with its chorus of 132 voices. 109 musicians add their matchless harmonies. Exotic dancing girls charm you with their grace and loveliness.

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 ${\bf See \ and \ hear} ``The \ Desert \ Song" via \ {\bf VITAPHONE}.$





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Lafayette and First DETROIT

J. E. Frawley, Manager



THE month of April gave her very love-liest day to celebrate the marriage of Phyllis Haver to William Seeman. And that marriage was unique in screen history inasmuch as none other than Mayor Walker officiated at the wedding, which was held at the home of Rube Goldberg, the cartoonist. After everybody—or nearly everybody—kissed the bride, Mr. and Mrs. Seeman hopped off on the Berengaria for a honeymoon in most of the high spots Europe including the Scandinavian.

NEW YORK is getting its quota from the West despite the lure of talking pic-tures which threaten to turn Broadway into a street of picture theaters. Irene Rich is a recent visitor who comes to make personal

Too bad that "The Flying Fool" was of that picture deprived Marie Prevost from coming East to serve as bridesmaid for Phyllis Haver—and after a gorgeous gown had been selected, too,

THE Hart family, one and all, are break-ing into print after a rather long period of quiet. Bill's ex-wife, Winifred West-over, has the coveted role of Lummox in Fannie Hurst's story of that name. This will mark Miss Westover's return to the

YOUNG BILL HART became news in the dailies when he broke a leg, and Bill himself managed to occupy considerable space as a news feature when he gave a farewell dinner party to la Haver.

OTHER rumors of this and that include a reconciliation between Ruth Elder and Lyle Womack—remember when Lyle and the Wolfack—relemble when Lyte worlder met Ruth upon her return from aviation exploits? This rumor, too, comes on top of the fairly recent report that Miss Elder would soon become Mrs. Hoot Gibson.

IT doesn't seem now that Lionel Barryamore would have the opportunity to
appear in pictures again. He's too busy
directing them. His direction of "Madame
X," in which Ruth Chatterton is the
woman in the case, is so outstanding that he will be kept in touch with the megaphone

YOUNG Russell Gleason managed to make Hollywood gasp when he presented his daddy, James Gleason, with an outdoor swimming pool for his birthday gift. It took just three months' wages of Pursell's to garn that good too. Russell's to earn that pool, too.

IT seems now that Mary Pickford will have to let her hair grow again. Too bad, after that lovely effect that she wore in "Coquette." But if the news that she and Douglas Fairbanks are to do "The Taming of the Shrew" together is true, then it means those blonde curls will have to grow again.

M.R. and Mrs. Samuel Goldwyn ar-rived in New York for the opening of "Bulldog Drummond."



Wedded, but no longer to her art: Phyllis Haver becomes Mrs. William Seeman and retires from the screen at the very height of her popularity. On the left is Mayor James J. Walker, of New York, who performed the ceremony. Between Phyllis and Mrs. Walker, on the extreme right, is Mr. Seeman

"The Living Voice of the Screen's Greatest Stars"

EVERYBODY'S TALKING ABOUT THESE 5 ALL-TALKING SMASH HITS!





The Hollywood Circus

A Continuous Performance — By WALTER RAMSEY

Thoughts and Scenes While Strolling: Charlie Chaplin using a handkerchief on his two chocolate-besmeared youngsters. That surely gives a homely touch to a Rolls parked on the Boule-yard

Five minutes later we saw Lita Grey Chaplin buying clothes to the tune of the Grand March. Funny how the same money affects them differently.

Wonder if those new Ford limousines were built for Davey Lee and Big Boy? They have a capacity of one of our gangsters.

Rin-Tin-Tin is the proud parent again. The missus and kiddies are reported well and

barking.

And the Bureau of Power

and Light issues the statement that night life ceases in Hollywood at eleven o'clock. If I'm not too fresh—maybe the lights were out temporarily.

There goes Nick Stuart in his new phaeton. Without a doubt the best looking job in town. One good contract deserves another.

They tell me Bess Shlank specializes in checks. Probably certified. Just a modest mo-

What ever happened to that old Mexican cowboy who used to ride proudly up and down the Boulevard on a snow-white

It won't be long now till Arlen will be smoking cigars. Politics get in the blood, y'know. Box-lunches were at a premium in Pershing Square during the showing of "Strange"

Interlude."
The Baby Stars of 1929 were embryonic, to say the most. Let's forget the smoked glasses next

Wonder how much a girl has to weigh before she can make the **Pom-Pom** chorus. The government should investigate that beef trust

Jimmie Hall has had his hair marceled for the next picture. That just about abrogates any chances of seeing him stroll past the Library as he did in the old days.

Where is the guy that said he could stand on the S. W. corner of Sunset and Highland and see clear up to Barker Bros.? He must a been nearsighted.

Hollywood—the City of Chance. The place where salaryfortunes, made in the daytime, are often lost over gaming tables in the evening. Where there are more instinctive, high-powered, home-talent gamblers than in any area of the world, including Galesburg and Watts. Nouveau riche. Money—too much. Easy come and easy gone.

And the Field Is Not Limited to professionals either. In at least a hundred homes on any average day one may find the goldess of chance lording it over the home folks. Afternoon. Women. Bridge. Just as inevitable as Paul Whiteman in the talkies. And the gentlewomen of this man's town do not finesse for marbles. It takes real dough to make the girls let down their buck hair and struggle through an afternoon. The stakes? Anything from five cents a point to fifty. In fact, I've only been able to find one old-cents a point to fifty. In fact, I've only been able to find one old-

fashioned, tenth-of-a-cent game in the whole burg. That was in a real estate office.

No Hollywood Party, of an evening, is complete without at least seven ways to lose the pay check. A form is not said to be furnished unit it has a small roulette wheel, a crap table, a gross of new decks and a banker. Not that any of the bons and loses are are out to close an up—but the implement any of the posts and loses are the control of the property of the control of the property of the control of the property of the control of the

lements are kept handy for those who are so inclined. Three of the most prominent directors in the business were so inclined one rainy night not long ago. They didn't play for keeps. Not much. Twenty-five dollars' a point. One of the fair-haired boys is rumored to have lost one of the two most important parts of a suit with two pairs of trousers. Just a friendly game.

These Little Private Get-Togethers are not limited to the domiciles of those on the crest of the wave by any means. Anywhere you chance to go you'll find it. At the clubs, on the sets the of the bones is the national anthem of Hollywood. I even caught a couple of your favorites standing on the corner of Hollywood Boulevard and Vine the other day—betting fifty bucks of the case might have been, as the case might have been, as the case might have been.



P. & A.

Courting approval: a group of youngsters, all under eighteen, waiting outside the Los Angeles court-house to submit their movie-contracts to the judge for his consent. A new law requires this of everyone of their age

In the Face of All This Home competition the public gambling joints of Hollywood are reported to be more densely populated than the Montm. There are places catering to any

mattre on Wednesday noon. There are places catering to any and every size bankroll. From Farmer Page's place, where only men are allowed—to the famous Golden Club, which is operated on the co-ed plan. This last mentioned seekeasy would be a credit to any community. To gain entrance, one must not only be in covering clothes but one must also be known, as the heavy sugar down. And anything to eat from caviar up. The eats and drinks are on the house. But not for long. You should have seen the dirty looks I got the night I went over there for dinner and forgot to gamble.

Song Hit by Al Rogell: "You're the Squeak in My Talkie;" also one by Jimmy Fidler: "You're the Seekin' My Loff-ty."

New Hollywood Motto: Merger will out.

Things That Are None of My Business: But anyway—Mary Astor is the holder of the long-distance gum-chewing record of the colony.

Also: Clara had better start losing it, or she'll start losing It. A few more poundS And the capital letters will be reduced. Esther Ralston should buy a town car. Then her fond husband

would have his commodity in a show-case.

Is Nils Asther really that hot 'n bothered? Not from what he told me about women.



Nina F. McClary Toms River, New Jersey



Marian B. Ancerawicz Kulpmont, Pennsylvania



Harold F. Willett, Jr. Boston, Massachusetts

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The Taste of the Baby's Food

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The taste of Mellin's Food is so appealing that the baby takes the mixture eagerly, and rarely if ever is it necessary to force or urge nourishment prepared from Mellin's Food and milk. The baby's nutritive demand will also be satisfied if he is fed upon milk properly modified with Mellin's Food; therefore to force the baby to take distasteful mixtures is a needless and unwarranted procedure.

> Mellin's Food Biscuits

Especially suitable when it becomes time to wean the baby from the bottle

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Boston, Mass.

Secrets of a smart Sun-Tan

How to achieve a Smooth Clear Skin Toned to an Even Brown

by JANE KENDALL MASON





Russell Ball

Mary Duncan is the very opposite of a peroxide blonde: she is a paradoxical brunette. She is so variable that with her every appearance we seem to see her—like the title of her newest picture—"Thru Different Eyes;" she is continually charming



So many chorus girls have gone to Hollywood to essay the roles of dramatic actresses that it is a relief to find the opposite: June Collyer playing the part of a chorus girl, in the motion picture story, "Not Quite Decent"



The motion picture colony is full of anomalies. But none within our or anyone else's memory is more striking than that Laura La Plante, about whom there has never been the least whisper of any, should appear in "Scandal"



It must have been a pretty terrifying experience for William Bakewell to play opposite Alice White in "Hot Stuff." For what should he do next but be seen in "The Iron Mask" and then come out with "Broadway or Bust"



The smile with the voice wins. In the talkies Norma Shearer is quite as effective as she has been in pantomime. "The Last of Mrs. Cheney" is one of the first of Miss Shearer's efforts in a speaking part



You might not think it from her costume, but Jeanette Loff is one of the younger celebrities who keeps her feet on the ground. She has chosen to undergo an extensive period of special coaching for her part in "Liliom"



It may be said that everything about Clive Brook is conservative except motion picture fans' enthusiasm for him. And this promises to become even more pronounced after his performance in the forthcoming production of "The Marriage Holiday"



Like his shoulder in this picture, H. B.Warner has always been within the small circle of players indispensable to the screen. And with his every new performance—as in ''The Trial of Mary Dugan'—his position there is more definitely placed

Fuly, 1929

MAJOR GEORGE K. SHULER Publisher

LAURENCE REID Managing Editor

DUNCAN A. DOBIE, JR. General Manager

Camera!

N A recent issue of *The American Mercury*, Robert E. Sherwood, for several years motion picture critic of Life and author of two successful stage plays, expresses optimism over the advent of the talkies. The gist of his view is that he thinks they will bring about a re-birth of interest to the screen and a heightening of the

merits of pictures.

One point, in particular, in his article is noteworthy. Sherwood holds that inasmuch as it costs only a tenth as much to produce a sound picture as a silent, photoplays can be made profitably for smaller audiences. For example, a film appealing to an exacting New York theatrical audience can, from the revenue of its run in one theater, make back its expenses and perhaps more. Pictures can be made better and still made to pay.

The Other Side

HIS was such a welcome prophecy that we swallowed it with something approaching a gulp. And we should have digested it, no doubt, but for the event of a circumstance demonstrating that there are two sides to the question. This was the presentation of a talkie entitled, "The Rainbow Man." It is the product of a new and independent company encouraged to be organized, we have a suspicion, by the very fact Sherwood makes: the comparatively small admission price to motion picture making, now that the audible method is used. At any rate, the result of this venture is one of the most nearly perfect specimens of ham ever seen outside Swift and Company's. The only bright spot was the performances of two film players of experience: Marian Nixon and Sam Hardy. If this sort of thing is the fruit of the lowering of the cost and lessening of the gambling odds in screen production, we fear there is danger in the development as well as promise of benefit. Cut-rate production threatens occasionally to provide only cut-rate quality.

Theme Song, Good-Bye

ONE thing that the movies have done just very recently is to provide us with a new national joke-the theme song. It is taking its place along with the erstwhile jests about halitosis and Lon

Chaney

The thing that has supplied the laugh is twoedged. In the first place, there is an obvious lack of necessity for any such institution as the theme song; particularly in a movie that is not a musical. Take the stage parallel. It is all very well for a play such as "The Girl Friend," a song-and-dance comedy, to include in its score a composition of the same name as the title. With such a production, however, as "Dynamo," of a straight dramatic nature, there appears to be no real requirement.

But give this title to the screen, we should probably have a ditty entitled, "Dynamo Dinah, You Sure Got Shocks Appeal." This is only a slight

seriously, "Woman Disputed, I Love You."

We have also had "The Broadway Melody," from the picture of like name. But that, inasmuch as it is incidental to a musical production, is entirely

Say It With Words

HERE may have been, when the screen was THERE may have been, when mute, a place for theme songs. With only the hum of the projection machine, music was constantly necessary. Movie-going would have been a pretty flat affair without it.

The screen now, however, is not tongue-tied. It can make all sorts of noises. There is dialogue, the spoken word, the tone of the conversational voice, to carry a love-scene. This on the stage proves sufficient to move its hearers to tears, to the gratifying gulp of the throat over the distressing misunderstanding between or depth of feeling of the hero and heroine. You don't have to sing it.



Screen people are uncommonly sensitive to suggestion. They have to be; they have to practise and develop receptiveness. Thus it follows that they should have, oftener and more vividly than the ordinary person, psychic experiences. The result is an occurrence among them of a number of inexplicable cases bordering on the supernatural. We called upon a few of those who went through these adventures to tell us of them. The first of these uncanny tales appears herewith.—Editor's Note.

E are all of us believers in the supernatural. You may say "Pooh! Pooh!" but you have your ghosts all the same, and so do you-and you. They may not be the kind that wear white nighties and wail "Woosh, woooo!" in empty houses; they may be no more than a breath of perfume on the midnight wind, or a face in a dream. But they are ghosts. They cannot be laid by logic, or laughed away; they cannot be denied.

You too have felt the slight prickling of the hair, the icy fingers of fear in the presence of some experience which cannot be explained by human laws. You too have known the awe of the unknown. You may deny it, but in your heart of hearts you know. Perhaps picture people are more psychic than most of us, from the very nature of their work. They live their lives with shadows, they train themselves to feel emotions and passions not their own;

We shall tell you some of the strange adventures in the superhave had-not because they are more credulous than other people, but because they are more dramatic. And spirits have a strong sense of drama as proved by their fondness for weird noises and spooky spotlights. These stories are told in all honesty, yet with the plea, "I don't know what I believe.

THE NIGHT IN THE LONELY CAMP

"T ONLY know what happened."

That is what Betty Compson said, chin in hand, as she told me this tale about the ghost who made love to her and the other who came back that night in the lumber camp at Truckee in the great woods to tell her of the aeroplane that he was building in what we choose to call the Great Beyond.

It began, Betty said somberly, seven years ago. And the last time she talked with Philip Rust, who had lived his earth life in West Virginia, was five months ago. But time means nothing to the dead, though so very much, alas, to the living. "Which is the advantage of having a alas, to the living. "Which is the advantage of having a ghost for a suitor," smiles Betty. "He doesn't know that one is getting older. But except for those two times, I haven't talked to Philip. I think perhaps it isn't best for human beings to get too friendly with spirits.

It was a November day in 1922 when Emory Rogers, a young aviator who had made a name for himself in Los Angeles by his daring stunt flying, stood buckling on his leather helmet in the Rogers Airdrome, named in his honor. Outside on the field, an expectant Sunday crowd

stood waiting for him to make an

exhibition flight.

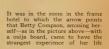
The peremptory honking of an auto horn brought him to the door to find two friends with whom he had worked in the

To Betty Compson, at the prompting of the ouija board, came the vision one night of an unknown aviator, "Lieutenant Rust." In the upper picture Betty re-enacts her experience. At the right of this is one of the last photographs ever taken of Emory Rogers, an air man she knew

Hollywood Ghost



STORIES



movies beckoning from a sports roadster. "Bob and I are going to the races at Ascott," said Betty Compson. "We want you to come along with us."

"Sorry, Betty." Emory Rogers shook his head. "I've got to fly this afternoon. Wish I didn't have to. I don't feel so good—headache, I guess. But I can't disappoint all these people waiting to get their tonsils sunburned."

The girl at the wheel shifted her gears. "Well, drop in at the house afterward and have a cocktail, anyhow," she called back over one silk-sweatered shoulder; and she thought as she sped away that she heard him call cheerily, "Righto! I'll be there."

THE DOORBELL RINGS

It was four o'clock before Betty and her escort returned to the pretty California bungalow she had bought with her first movie success, and for some unknown reason the first words she spoke to her mother were, "Has Emory Rogers been here?"

"I haven't seen anything of him," Mrs. Compson answered. "The only sign of life there's been on this street all the afternoon was a boy selling an extra five minutes ago. I couldn't make out what he was shouting."

All very ordinary and homey, you see. Anyone of the three of them in the sunny living-room would have laughed if anyone had asked

them whether they believed in ghosts. And yet—and yet perhaps at that moment they were very close to the unknown. But there seemed nothing extraordinary in the ringing of the front doorbell.

"There's Emory now," Betty said. "Crack the ice, Bob." The front door opened, and after a moment boomed shut again. Betty reappeared, looking puzzled. "Didn't you hear the bell?" she asked. "That's funny. There's no one there."

They gazed at one another, but before they could speak the doorbell rang again, more insistently as if whoever pushed the button was impatient at being kept waiting. Before the sound had died away Bob was at the door only to find the doorstep empty, and no one in sight

The sun lay across the rugs, a clock ticked prosaically, and a basket of mending stood on the table by the window. It was the same room—and yet different. Familiar objects did not look quite the same—it was as though fear had come among them. And when the doorbell rang a third time and a third time there was no one there to ring it, Betty sank down on a chair pale and trembling. "Something has happened," she whispered. "Something terrible."

"Nonsense; it was some of the boys on the street up to their tricks." Her mother soothed her. "They're hiding

(Continued on page 110)



Set Up

Both Ronald Colman and Joan Bennett should be: he for having beguiled this youngest of Richard Bennett's daughters into becoming his leading woman in 'Bull-Dog Drummond'; and she for having attained so prominent a place as this upon the screen after little more experience than a part in one of her father's plays in New York



and honeysuckle, of best pals and severest critics, of little gray homes in the West. Or

Studio love is shooting-the-chutes, making whoops, gathering velocity in a mad speed

not on the West coast.

Bebe Daniels and Ben Lyon are equally up in the air in their love. That goes literally as well as figuratively. Love on the earth was too tame for Bebe and Ben, so they took to airplanes. Couple that sinking and rising

(Continued on page 112)



Tetamorphosis

Baclanova, Before And After

Taking Up A Movie Career

It was the belief of producers, when they saw Olga Baclanova as Carmen—on the left—in the Moscow Art Theatre troupe in New York, that she would make the regal siren of the screen that she personifies on the right. And so they signed her. And she did. Both to the public and to herself, her undertaking of the adventuress life has proven advantageous



Speaking of color, I was assured that

Esther Ralston has a satisfactorily blonde voice, while Clara Bow's is distinctly auburn. If your voice does not match your coloring, apparently, it is

People who have worried along quite well in this world by means of the possession of mobile countenances and photographic personalities, without having to bother about nasal twangs and the importance of final g's, are faced abruptly with the necessity for enunciating clearly and speaking easily from the

It is quite a panic. Numbers of long-established stars are prac-

microphone does strange things to voices. As well

as to personalities. Take William Powell, one of the screen's major menaces. He has a good stage voice with a clear enunciation which one would imagine was perfect for reproduction. And yet early tests brought out a distinct lisp in Mr. Powell's speech on the sound device.

Now who in the world ever heard of a villain with a lisp? Mr. Powell will probably find himself playing little Lord Fauntleroy in the talkies, unless the defect can be

On the other hand, Buster Collier, who has a noticeable lisp in conversation, loses it entirely over the Vitaphone. Also his voice, in reproduction, is resonant and heavy and impressive. So it looks as if Buster would graduate from juveniles to heavies very soon-which is the thing he has been pining to do for lo! these many months.

Mary Astor, too, is pleased all to pieces with the thing.

their own rooms right this minute. And wondering fearfully what this thing is going to do to them. Like good little children, they have been seen and not heard for so long that the thought of bursting into speech right out in front of everybody ap-

tising vocal exercises

in the privacy of

pals them. And no wonder! The



WHIMS

Moore, \$35,000: Dogs, \$24,000 A Year

what that fifty cent word, a chromosome, means, look it up in Webster's. This is not a medical journal.

E NOUGH to say that when the beauteous twain do meet, such profiles as, say, Corinne Griffith's are produced. For which the sum of ten thousand dollars a week is paid. For just being. Brains and ability may enter in. I'm not saving they do not. But I have seen so much brain and ability shut away in the laboratories of science, in the ink-stained shops of literary savants-well, well the point is that they are NOT getting ten thou' a week or even a fraction of same. Profiles pay more than cerebration as a rule. In Hollywood, anyway. Let's get down to cases. What am I

talking about? Do I know what I am talking about?

Colleen Moore is having a new doll's house built. Not a babies home, mind you. A doll's house where china dolls live. It is costing her \$35,000. Thirty-five thousand dollars. Think of almost any neighbor you have out there in Tuscaloosa, a neighbor with a few offspring and a mortgage or two and-well. just think. I do not know whether this price includes the furnishings or not. I do know that some of the interior decorations. panels for walls, and things are being done abroad. People who earn from ten to twenty-five thousand a week have a right to thirty-five-thousand-dollar hobbies, no doubt. No argument there. And it is said that the doll's house is to tour the country for the benefit of baby hospitals. Fine. When you think of babies sweltering on fire-escapes through city summers for the want of a seaside bungalow

Corinne Griffith has just moved into her new home. You cannot pick up, in that house, the merest bijou and not find it to be of rare Chinese jade, rose guartz, lapis-lazuli or some other pre-

HER bathroom walls and ceiling are tufted yellow moire satin. Her bathglass enscrolled with medallion heads of "The Divine Lady." Price Lalique some day if you have the heart. And bathroom lambrequins, take note.

She recently purchased a tablecloth for which she paid \$30,000. Thirty

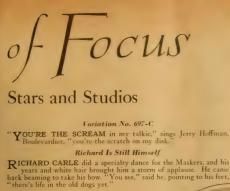


Just above is a picture of the doll's castle which Colleen Moore has ordered built. It is to cost in the neighborhood of \$35,000. At the left, Corinne Griffith displays a part of her collection of crystal reproductions of historic diamonds; and below, Bebe Daniels and Ben Lyon prepare for a flight in Ben's plane

thousand dollars. Thirty thousand dollars for a few yards of priceless lace worked on for eight months by thirty women. Thirty women and eight eve-straining months. In the tablecloth are woven medallion heads of the characters in "The Divine

Corinne's living room doors are sixteenth century, handcarven, from the Palace of the Doges. The Palace of the Doges, with the Grand Canal gliding by the immemorial doors, rifled and brought to Hollywood. And here, there and everywhere in this place, like the heart of a gem, are tiny figurines and delicately branched trees of jade and rose quartz; ashtrays, boxes and bijoux beggaring my powers of description, limited as they are to good sturdy copper and brass.





RICHARD CARLE did a specialty dance for the Maskers, and his years and white hair brought him a storm of applause. He came back beaming to take his bow. "You see," said he, pointing to his feet,

WILLIAM HAINES was interviewed for a local newspaper the other day and was asked the name of the leading lady for his next picture. Billy scratched his head. "I forget, just for the moment," he admitted. Joan Crawford is to play

Memory Lame

with Billy Haines in his next picture. We can't understand absent-mind-

Picking up isn't something that Vilma Banky is doing just here, after she's dropped her handbag. It applies to her popularity with her every new appearance on the screen

Wives should never be jealous of Julia Faye, if

style of head-dress. When the hair on a husband's reputation

Seeing eye to eye is a character-istic of Lilyan Tashman and Edmund Lowe. And one of the several reasons why their marriage has been unusually happy

May the Test Man Win

YOU SURE GOTTA take a lot of tests for the talkies," said Frankie Fay, Broadway comedian and husband of Barbara Stanwyck. He is to play in United Artists' "The Locked Door." "I've taken a camera test and an intelligence test and a voice test and all I've got to take now is a blood test and a drinking test."

Or "I'm So Used to You Now"

REGINALD DENNY put up a good fight to have his next picture changed, on the grounds that it was a plot that had been used too often in pictures before. But he was worsted. Now whenever the director wants to have Reginald do an emotional scene, he has the studio orchestra play, "It's the Same Old Story."

His Burning Ambition

CHESTER MORRIS, the star of "Alibi," was discussing the outcome of the De Mille-Goudal lawsuit, in which the courts awarded

All the Gossip of the

Jetta thirty thousand dollars. "I bet Cecil De Mille would like to revive, 'The Road to Yesterday,'" he said. "Remember the scene where Jetta was burned at the stake?"

Visit America's Athens

"HOLLYWOOD," says Jeanie MacPherson, "is the Athens of America." To see some of the pictures it turns out, you would suppose that it was all Greek to the directors.

What Happened in New York?

REPORTS of the vivacious Lupe's personal appearance tour drift back to Hollywood. In Chicago, according to a letter from the small star to a friend, she was presented with an immense bouquet of American Beauty roses. "Il say to the audience, 'If all the baldheaded mens will please come to the platform, I will give them each a rose myself,"" wrote Lupe. "And they came. My gracious, Bulika, the aisle look like a white sale at the May Company."

The Socking Sex

THERE IS A FIGHT SCENE between two chorus girls in "Broadway." It went beautifully. The director was delighted with the realism with which the girls entered into the spirit of the thing. "Marvelous!" he shouted. "Splendid! That will do. Now boys, step in and separate them." The chorus men attempted to obey—and were driven from the mélée with scratched faces. It was ten minutes before the two girls could be dragged apart. They were both red-headed and Irish and had forgotten how the scrap started.

Two Talkie Items

ALL THE BOX-LUNCH salesgirls are shouting their wares these days in a singsong, along the routes to Culver City and Burbank. They hope some movietone director will hear them.

And the casting directors who used to look through keyholes for talent are now listening at keyholes.



Carsey

Colleen Moore—at the top—has become a professional Hibernian and with each succeeding rôle, more exclusively so. Her current performance is in "Smiling Irish Eyes"

There can be little argument against the assertion that it was the well-rounded qualifications of Loretta Young—just above—which accounted for her election as one of this year's Baby Stars

In "Tin-Pan Alley," the new picture for Norma Talmadge—at the right—there must of course be at least one discordant note. And so there is, in the fact that Gilbert Roland is cast not as the hero but as the villain of the piece



Stars and Studios

Unquestionably

AN EX-PUBLICITY MAN is writing advertising copy now for Hollywood shops, as shown by one of his signs over a small dry-goods store on the Boulevard. "The Greatest Merchandise Sale in the Solar System Now Going On."

So Far, He Has Been

"UNLESS THEY FIND a way to make up the voice, Lon Chaney won't like these talkies," someone remarked. "He's been armless, legless and earless. What can he play in a sound picture?"

"He might be speechless," someone else suggested.

4 Shock in the Ear

AN ELDERLY TOURIST LADY from the Middle West, seeing the stars in Henry's the other night, was hornified to hear a sweet girlish voice behind her say. "Don't you remember me? You ruined me a year ago." She rose and left the restaurant, outraged, and thus missed hearing Paul Lucas' reply to Virginia Bradford, "Why yes; that was in 'Craig's Wife,' wasn't it? Glad to see you again."

Scary Gary

GARY COOPER is learning the ropes. "Do autograph this picture for me, begged the interviewer, "and write, 'Affectionately Yours, Gary,' on it." "No, siree," said Gary, wagging a sagacious head. "That's how a fellow gets in wrong sometimes."

Sue's Unerring Taste

T WATCHED Sue Carol choose a birthday card for Nick Stuart the other day. There were cards with all sorts of affectionate names for the recipients, and I looked for Sue to choose one headed "To My Sweetheart." But instead she picked out one subscribed "To My Pal." It takes a year or so in Hollywood to develop all the fine nuances of sentiment.

(Continued on page 107



Any curtains other than these which enfold the shoulders of Ethlyne Clair—at the top—have every reason to be jealous. And if they won't admit it, you can put it down simply as a case of sour drapes

The son of a famous actor is winning celebrity in his own name.

Chester Morris—above—whose father is William Morris, has gained a deal of favorable comment for his work in "Alibi."

With him is his wife, Sue Kilborn

Sleeping into prominence: Charles Eaton—at the left—plays the part of a preternaturally lazy young man in a forthcoming Clark and McCullough comedy talking film. He is a brother of Mary Eaton, the musical comedy actress

Proas Never Temperamental

So By Her Recent Actions Does Jetta Goudal Swear

By HERBERT CRUIKSHANK

"Your gin and beer are dear Now that the Jones law's

But pay the price with calm quite Oriental.

Just think of C. DeMille, who'll have to foot a bill Of thirty thousand for one 'Cocktail Temperamental.'—Chanson de Jetta."

MILLE h as a headache. A thirty-thousand-dollar hangover. Brought on by too much Goudal. A smooth, silky, insidious and potent, potion of his own concortion. He called it his "Cocktail of Temperament." And he could take it or leave it alone. So he thought. But it knocked him for a loop, row or goal. To the tune of thirty grand. Plus another thousand just for luck. Plus costs. Plus fours.

For the Superior Court of the sovereign State of California, personified by the erudite Justice Yankwich, has decreed that Cecil B. DeMille, Pathe, Inc., et cetera, et al., were wrong thrusone thousand dollars' worth, plus the Lynch various pluses, when they recently voted

various pulses, when they recently votes prohibition regarding a contract with one Jetta Goudal, alias "Papa DeMille's Temperamental Cocktail." So Jetta is grinning like a Cheshire cat. If such a Mona Lisa-ish smile as hers may so be termed. She has put the quietus on that chattering chippie which has been chirping "temperament, temperament, temperament" in a manner

to rasp the nerves of a Robot. Perhaps the ghostly echo of

its song remains to haunt her. So Jetta waits with folded

hands, wondering if there are spooks.

"Now we shall see," she purrs, "whether the gentlemen of the motion picture profession prefer to believe false rumors rather than the decision of the high court." It is probable that Jetta gives the gentlemen of the motion picture profession credit for rather too great intelligence and discernment. As she intones in those slurring accents—we shall see.

The so-called mystery woman of the movies has always denied the justice of her impeachment as temperamental. She insists that the odious word was first linked with her



name through press-agentry schooled in gulling the public with fantastic fables regarding fictitious tantrums of great stars. As an oft-repeated tale comes at last to seem as truth to its teller, so the legend of the Goudal temperament was finally accepted as gospel. That's her story. And she sticks to it. Through thick and thin and thirty-thousand-dollar victories.

dollar victories.

Though temperament was the subject of the story related in its varied aspects to the Court's robed dignity, the word itself was never mentioned, let alone defined. There was a maze of verbiage read into the record, and through this the great DeMille and others coyly skipped like Gish in a daisy field.

Relemtlessly the villain,

Reientlessly the villam, convincingly portrayed by the plaintiff's counsel, pursued over hills of equivocation and through dales foggy with miraged memories. Like the menace with the mortgage, the Goudal lawyer ed letters and telegrams to re-

flashed letters and telegrams to refute the damaging dodderings of our finest movie minds. And the law hampered the defense by eliminating the mass of extraneous monkey-business with which the industry loves to clothe itself in protection of its mental mediocrity—and in order that the buck may be skillfully passed.

And when the tumult and the shouting died, the Court emerged from its retirement to say that the contract between Jetta and Pathe must be interpreted "not in the light of certain antiquated abstract concepts dating back to the beginning of the relationship of master and servant, but in the light of modern conditions of mutual aid and interdependence obtaining in employment requiring the high skill which dramatic art does."

To paraphrase Kipling: "Don't call your star an old dumb-bell witch—she's human as you are, so treat her as sich." But let Justice speak through the judicial opinion of the learned Yankwich, J.

THE PLAINTIFF'S ARTISTRY

"EVERYONE from President to Director has nothing but praise for the artistry of the plaintiff. They do not complain of any general deficiency in the very pictures in which the disagreements were had. As to one, at least,



John Miehle

Against a part of the forest primeval Dolores Del Rio and Roland Drew enact a love scene from "Evangeline," in which Dolores plays the name part and Roland Drew portrays Gabriel

Acadian Night's Entertainment

Pure But Not Simple

There Are No Tall, Dark Strangers In Nancy Carroll's Life Now

By DOROTHY LUBOU

ANCY started her song-anddance to movie fameonthesidewalks of Tenth Avenue. Which may not mean anything to you but it's a couple of columns to O. O. McIntyre. It used to be a pretty tough neighborhood, but it isn't a bad place to come from if you're red-headed and Irish and have three big brothers who can lick anyone on the block, collectively and individually.

Just three streets from Broadway. You forget the roar of the elevated for the purring taxicabs; the gas jets are left behind for the brilliantly lighted Gay White Way and Billie La Hiff becomes Nancy Carroll of The Winter Garden. A much publicized

beauty

When Nancy was hanging from chandeliers for the brothers Shubert, I was draping a living cuttain, also for Jake and Lee. So we're sort of alunnae. In those days Nancy was a wide-eyed innocent who was anything but the traditional chorus girl. Joan Crawford was one of the Ladies of the Ensemble, as the program dignifies the little chorines; she was a voluptuous hey-hey girl

who didn't mind speaking right up out loud in school. Nancy didn't drink. Nancy didn't smoke. Nancy nancy didn't drink. Nancy didn't smoke. Nancy nancy didn't drink drink. Nancy didn't smoke. Nancy to it that she got home by one-thirty every night. As she didn't leave the theater until midnight, there was little opportunity to make whoopee. The aspiring swains who hung about the stage door and followed her into the subway with the plea to come on to a swell party were just out of luck.

J. J. Shubert was very fond of her. In a nice way, you understand. Nancy was above suspicion. He was pleased to discover that there was a real brain behind that baby



Richee

face. She had definite opinions about revues and dance numbers and J. J. lent eager ears to her suggestions.

Marriage and Holly-wood and time have changed Nancy. personality is more sparkling, her hair a more brilliant red. Her friends are mostly writers and Nancy has learned to discuss things with a sophistication and smartness that was entirely foreign to Billie La Hiff. She may forget her cultivated voice sometimes and talk Broadway, but she is never Tenth Ave-nue. When a man offers her a diamond bracelet. she doesn't think he wants to be a father to her. Not any more.

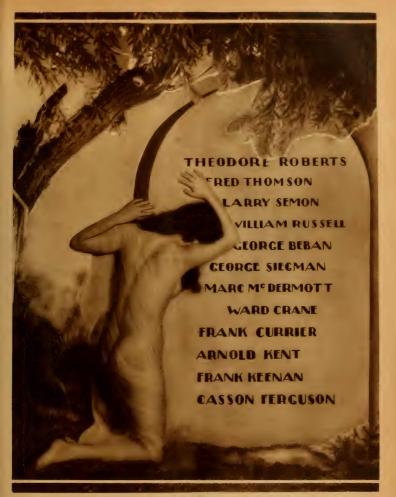
Temptations? Surely there must have been many. But Nancy smiles scornfully.

"If a girl has talent, she isn't bothered by men. They respect her ability. They are attracted to the girls who don't belong, who need pull to get them ahead.

get them ahead:
"When my sister Elsie
was a kid, all her boyfriends used their mothers' credit to buy her
things, but me—I never
got anything. No one
has ever offered me
Hispanos or Park Avenue
apartments or stardom
If I Paid the Price. I'm

not the type, I guess. Not clinging-viney enough. I'm too fresh—don't give them a chance. And in the Winter Garden days I probably wouldn't have known what they were talking about. I don't see evil in things, anyway. I've been to Paris, Hollywood, New York—three supposedly wicked cities—and I've never seen anything to shock me. It's all in the way you look at things and people. The girls who were wildest in the show are now domesticated in small towns wheeling, buby carriages. A girl isn't bad just because she appears unconventional. They get away from home and a lot of masculine attention goes to the head."

(Continued on page 100)



Especially Created for Motion Picture by Edwin Bower Hessel

LESS NOW THAN EVEN SHADOWS

Hollywood mourns the loss of more than half a score of its beloved actors whom fate this year cast for rôles in the one silent drama truly eternal



For all the nature of her fame, Ruth Elder is not a girl who got off in life to a flying start. At right, three men who influenced her career: Hoot Gibson, Ben Lyon and George Halderman, the pilot of her trans-Atlantic plane

HEY have asked me to point out the difference between the way men treat an aviatrix and a movie actress in my love-life story. Not a difficult proposition. Women who are flyers-at least, this was true when I so nearly crossed the Atlantic-were expected to be a bit freakish-panty sort of women. I mean, instead of having sex-appeal they were more or less supposed to feature sex repeal, to be

I shall never forget when I returned to New York from Paris. My manager asked Jimmy Walker to participate in the parade for me. Jimmy refused. "Bring her to my offices" were his instructions. When we reached the City Hall-he had sent me a big bunch of flowers as a matter of formal courtesy-he came out of a conference quite evidently expecting to see a big horse of a woman. He showed his surprise, chatted for a moment, then said to an attendant, "Call the meeting off," and drove down Broadway with me

Oh, yes, I saw quite a bit of the Mayor. He came up and had dinner-but I was a bit too naïve for Jimmy. Somehow I couldn't forget he was the Mayor, but he seemed able to forget I was an aviatrix and remember that I was a

If I had been in the movies then. But remember, this

sue with her. But if her marriage,

woman.

her love-life is a tragedy, it goads her out into the world to seek redemption for her soul, relief for her disappointment and work as an antidote for disillusionment.

for the right word and usually end up with, "-a

My love-life until the time I flew the Atlantic was not particularly exciting, but it was the incentive which pushed me to take up flying. Don't you think that all women must be pushed to achievement? I

mean, when she's young, a girl just naturally thinks of

marriage as the ultimate goal of her maidenly ambitions. It she is happily married, she may choose a profes-sion as a side-issue,

but it is always a

Take the love-lives which you have already written. If Clara Bow had married Gilbert Roland when she was at the beginning of her "It" career, wouldn't she have had to concentrate some of that "It" upon him which she has given so wholeheartedly to the public? If Lupez Velez had married the Mexican man, she would probably have never seen America; if Dorothy Mackaill had tied up with the newspaper artist, Hollywood might never have seen her. No, happy matrimony may be supplemented by a career,

Story of

RUTH ELDER

but no marriage, or unhappiness in love, leaves only a career as an excuse for living.

FIRST-LOVE AT ELEVEN

MYSELF am naturally a loving person. I think I have loved all my life, although my first boy-love I can remember was when I was eleven. Harry and I lived in the same neighborhood and skipped to school together, holding hands and making vague promises, and some day we would be married-while we wondered just what this might mean, to get married. We were poor, desperately poor, and he used to save his every penny to get me sticks of peppermint candy. It seems to be a rather moot question in these love-lives as to whether these early romances really leave any impression. I believe they are never forgotten.

I believe that Harry made such an impression providing me with candy that my mind conceived and held the idea that a man should always be able to provide for his woman, to years later when my husband Stopped providing.

Against either a plane or a fancy background, there's no denying the decorative nature of Ruth's appear-ance. At the left of her are Richard Dix and Lyle Womack, formerly her husband

moved away, I was heartbroken, but soon there were other little school chums with sticks

of peppermint candy, and I began once more to sit on the back fence and talk about life with them. No matter how young you are, or how old, life is always the conversational tie-whichbinds between a man and a woman. Lovenotes began to creep into my gingham pockets; then the experience of having them discovered by mother-followed by long, lengthy lectures about how nice little girls didn't receive love letters. Only mothers should know by this time that nice little girls always receive love letters.

BEAUTIFUL TOE

MY first love after adolescence was a beautiful creature named Joe. The first man who was a God to me. How I did worship his great strength, his broad shoulders, his towering height so many feet above me, his black curly hair—his soft voice which

could drawl out words with hidden, subtle meanings. At least, I thought they were hidden and subtle. I was a sophomore in high school, sixteen, when love with subtle meanings is so all-important. He was a senior. At the end of that year he went to college. I-why, I was like a room without a key. There was no excuse for my existence. He didn't come back for vacations. It wasn't until after we were both married-I was in a pool swimming. I looked up and saw him on the edge, watching me. I lost my stroke—the waters gushed over me. He jumped in to save me. But it was too late for him to save

what had been between us. Perhaps, if Joe

would never have been an aviatrix or gone into the I had to turn to somebody. When a woman's heart is broken, she must always turn to someone for consolation whether she be sixteen or thirtysix. When my junior year began, I found there was a new young man teacher. He wasn't attractive to me-but the other girls would stand outside of his classroom door and primp and giggle while I stuck up my nose

nmel (Continued on page 101)

had never gone away to college-well, just perhaps I

45





A formal and informal glimpse of Mary Pickford

Hello, **DUCHESS!**

Mary Pickford Entertains The Cousin Of The King Of Italy, And Some Contest Winners

BY DOROTHY SPENSLEY

Who cares, just now with me about to address a Duchess, that the contest winners are charming and sweet and earnest? Who cares that they crowd about the fireplace, in little ecstatic groups; that some sit, warily, on the edge of fluted-legged

gilt chairs, upholstered in the faint pastels of well-remembered century; that some lounge carelessly, in casual abandon, on the golden cushions of a lounge that

has upheld the distinguished figures of Prince George of England, and Sir Austin Chamberlain and his Lady; and General Allenby, the hero of Jerusalem; and the Duke of Alba of Spain, and Lord and Lady Mountbatten, whose framed and autographed picture, even now, rests on an inlaid

table in vonder corner? WELL, WHO DOES CARE?

WHO cares that a soda-jerker from ad been more careful in my upbringing. Here I am about to address a Duchess. How does one from New Orleans have been snatched to bliss from

mediocrity for eight wondrous days by the generosity of a lady, who spells it without a capital, and is known as the Sweetheart of

America? Who cares that a Duchess and a stenographer sip tea in a hill-top home-who cares when I address the Duchess?

How should one address a Duchess? "Hola, Your Grace!" But no, that sounds too much like Douglas Fairbanks's "Iron Mask" and she might think I was prejudiced.

Continued on page 96)

ERE I am all purple and emboldened. Oh, I wish I had an Almanach de Gotha or at least a Book on Etiquette.

as she is today: above as she

as site is today, above as site appears at home; and at the right, as she looked when wel-coming the Duchess of Ser-moneta, Vittoria Colonna, to Hollywood

Here I am all aflutter. Oh, I wish I had been more careful in my upbringing.

address a Duchess? Should it be Your Highness? Or is that reserved for Kings and such. And mountains. Come, come, no puns, you have to address a Duchess. Oh, but I want to pun. I feel like punning. I never

felt more like punning in my life.

Maybe it's Your Honor. Maybe you should rise up and say "Greetings, Your Honor," or "Good Morning, Your Hon-"." say "Good Morning" at an afternoon tea. And, besides, Your Honor sounds like Judges and Police Captains. And who wants to bring that up, right now?

Who wants to bring that up, like a bad child, in the middle of the Louis the Fifdrawing-room at Pickfair with ers swirling about oodles of contest w. Mary Pickford's "Coquette" contest wr ners. Twenty-five girls brought from all over the country to visit Hollywood for eight days, and see the sights.





Russell Ball

A New Leese On Stardom On The Screen, Once More It's Lila Time

There's a disadvantage, sometimes, in becoming famous too generation as Louise Glaum. Which isn't so. Lila is only twenty-tree right now, at the beginning of a new career, the first stepowas Wallace Reid's leading woman. And for that reason, unof which will be a part in Richard Bartcheimes' producing questionably, producers got to thinking she belonged to the same "The Drag." This will mark her first appearance in the "Talkies"



So Says Ruth Chatterton. And She Should Be Proud Of The Fact

By GLADYS HALL

Things come into her mind and she gets them off her mind. With a shrug. The prize bon mot being when she observed to Irving Thalberg that she simply couldn't sit through "The Broad-way Melody" — "Broadway Melody," the prize, the pride, the prop of the Metro egos. The justification of the Metro mike. About which the Thalbergian ear had been assaulted with every fawning and flattering adjective to be wrenched out of an ink-pot. And she said it at

a dinner party, too. HER ASSORTED FEATURES

ANNERS as well as mor-M als differ out here in Hollywood. Ruth didn't know that, we'll assume. Or did she?

that, we'll, assume. Or did she's Maybe she did. It's probable. She is a finely independent person. Highhat, they've called her. Ritzy. Even her appearance is independent. That is evident in the somewhat curious, highly individual and entirely non-Hollywoodian modeling of her face. A New York face. A Ritz-at-tea-time face. A Colony-Club face. Fifth Avenue and Gramercy Park. The blue blood of the theater. None of her features really fits. Her chin does to be a new hole new there had the theater. not belong to her nose. Nor by any stretch of the Hollywood imagination does her generous and amorous mouth belong to her cool, gray, appraising eyes.

Hollywood can't be expected to understand the type all in a minute. Hollywood, founded on Mary Pickford's understandable curls, nurtured on Clara Bow's and Joan

Crawford's understandable-er-curves.

Ruth is some sort of a triumph. Finesse. Hollywood may resent her for this reason, too. Because, in place of ruffles and impudent little waist-lines and Alice-Whitish cuteyness and Deauville sandals and socks, Ruth wears smart black broadtail, correct little black hats, correct

(Continued on page 94)

It's all very well for one extra to tell another extra he or she is eye-wash. It's even okay for assistant directors to swap unpleasant honesties. But for a player-even one from the Empire Theater and the auta of Sir James Barrie to tell the truth to a producer—now, really, children, you know your bedtime stories well enough to know that such-like simply isn't done. But Ruth Chatterton did it.

Then there is another reason, self-confessed: Ruth Chatterton tells the truth. You know what that may

God's gift to Messrs. Zukor and Lasky, not forgetting Ben Schulberg. The Clara Bows, the Esther Ralstons, the Mary Brians may falsetto or basso-profundo -we don't say they do, but they might-but while Ruth Chatterton speaks with the tongue of the Empire Theater -that special and exclusive theater of the Barrymores and the Drews, the shades of Barrie and the rarely great, all is famous with Famous. The Paramount mike can

There are several Hollywood reasons. One being that Miss Chatterton is



High Shoes

Merna Kennedy's Are In Position If Not In Cut

She has found, the heroine of the screen production of "Broadway," that the best way of resting one's feet up between dancing scenes, is propping them up. You doubtless remember Merna from the days of Charlie Chaplin's last picture, "The Circus." She might have been his leading woman again. But being that to Charlie is like having your birthday come on the twenty-ninth of February



But, my goodness, all you have to do to know there are stars on Hollywood Boulevard is look in the shop wind dows. Hardly a store, shop, parlor, cafe, theater, hotel or shoppe but has photographs of a few screen luminaries in plain view in the window, with an affectionate dedication

to the proprietor on each.

From the pretty nothings penned by the originals of the photographs it is clear that they spend plenty of their time buying of the Boulevard stores. In fact, this is one of the most remarkable points about the thriving little township of Hollywood. Celebrities who go on record there as "absolutely unable to do without your wonderful cornlasters" are, in all probability, actually reduced to a melancholy condition when denied those corn-plasters. Famous faces which break down and confess in writing that they have become what they are today solely through the good offices of X-s Beauty Mud Applications, would as likely as not be twisted by hysteria were the good X to pack up his mud and leave town.

SOUP BECOMES SUBLIME

THAT is where Hollywood has it all over the other small towns of America. The shopkeepers can, and do, weave a mantle of romance about their emporia, whether they sell fish, fowl, good red herring, diamonds, fashions or corn-plasters. Stars are but human, so they say, and must have all of these things. The mere purchase of a can of soup becomes a highly poetic act when the photograph of Lilian Gish behind the counter assures you that she, too, purchases here at the very same spot.

Not only that, but it gives you a real, genuine peek into

stance, now you know right away that Lilian Gish eats—or at least drinks—soup. From that fact you can practically build up a composite picture of a day at the Gish home. You can picture how the exquisite Lilian arises daintily from her bed as the alarm indicates eleven-thirty. What is her first act? She puts in a hurry call over the house phone for some soup. By the time she is dressed it is time for lunch. She enters the dining-room to find a steaming tureen of soup awaiting her. Hardly has she finished it when the butler staggers in, mopping his brow. "Alas, Miss Gish," he moans, "there is no more soup in the house." Quick as thought, the nimble Lilian dons her feather boa and gaiters, leaps into the Rolls, and is off down the Boulevard to the soup shop. And there, if you happen to drop in at the right moment, you might see her.

So far as the gastronomic habits of the stars go, it is clear from a study of the menu at any Boulevard cafe that they are almost exclusively sandwichivorous. The Montmartre and Henry's, especially, present a positive array of sandwiches named after the screen celebrities who make them their sine qua non, and one can eat for days without getting through the lists. With a little concentration on the old adage, "You are what you eat," anyone can imagine himself after such a sandwich-eating session as a very fair mixture of the best qualities in all the movie stars; or more indelicately, it might account for indigestion after eating some concorctions.

In the entertainment field, the stars freely indorse those palaces of cinematography carrying the name of Signor Sidney Grauman. At the Egyptian, every seat down one aisle has a brass plate on it with the facsimile signature of



Egyptian is the smart

place to go, especially as a sign over the door reads "Where the Stars See the Pic-tures." Even if the brass-plated seats do seem to be occupied by a representative group of West Dakota farm-

hands when you visit the theater, it is comforting in the extreme to reflect that if you had just happened in a little earlier or later, you would have seen the cream of cinemaland lolling in them.

At the Chinese, a little way up the street on the opposite

side, the stars become almost frenzied in their enthusiasm for Signor Grauman. Here their testimonials are in the

form of footprints and handprints in the cement of the forecourt. If you miss seeing any stars here, you're just

plain unlucky. It is obvious from the prints in the fore-court that Douglas Fairbanks and Mary Pickford and a lot of others have been in on all fours to see the show.

There are neither footprints nor handprints leading out of

the theater, so if the stars aren't inside they must have left by a back way. Or else they're all up in Signor Grauman's private office having a cup of soup, a sandwich-and you. As for the stores, the most refined ones place no stars'

pictures in the window, as if it were sufficiently obvious

from their tony appearance that the elite of cinemaland shopped there. The exalted fashion houses of Magnin and Bess Schlank follow this principle. Other establishments,

almost as refined, but unwilling to let anyone think they weren't, exhibit celebrity photographs to the number of

THER fashion parlors inspire their renowned customers to pen odes to their virtues, which the said parlors are not at all too proud to display. Ruby, the dressmaker at Hollywood and Las Palmas, draws encomiums from Joan Crawford and Nina Quartaro. The French Bootire claims the proud distinction of being the only shop on the Boulevard with a testimonial from Mary Pickford, who recklessly indorses the product of the store with the inscription on her picture, "To French Bootire, with best wishes." In the same window Kathryn McGuire flies to the support of the store's virtues "with sincere appreciation for style and comfort I have had wearing

The work of beauty parlors scattered along the Bouleand draws down peans of praise from the fair ones of the screen. Doris Dawson, Phyllis Haver, Bebe Daniels Bessie Love and others all give top marks to the "Gainsborough Beauty Shoppe." Weaver and Jackson, the permanent wave specialists, win enthusiastic testimonials from Joan Crawford, Allene Ray, Gertrude Olmsted, Claire Windsor and Ruth Taylor. Joan admits to "deep appre-ciation for your kindness and goodness," probably thought-less of the fact that Weaver and Jackson have even deeper appreciation for her kindness and goodness, in having her world-renowned locks waved there. Ruth Taylor thinks the W-J permanent is "splendid," and doesn't care who

Many of the men's stores display wildly enthusiastic tributes from their clients. The champion in this field is a

(Continued on page 104)



Two Idle Idols

Pauline Starke would seem to be emulating the mood and efforts of the statuette she has seen fit to place upon a pedestal, for she has not appeared on the screen since "The Viking." Unless this be a glimpse of her in a new and carefully held secret Chinese story and Pauline is here discovered singing the theme-song, "Chicken Chow Mein, I Love you"

HEELS and Toes

The First Are Feeling The Second, Propelled By Hollywood's Hosts

By HERBERT CRUIKSHANK
Drawings by Eldon Kelley

ALF the souls in Hollywood are heels. For years they have caused silent anguish to the regular fellows among the film folk. With admirable fortitude these have smiled through their tears as perfect strangers have quaffed copiously of their nice, fresh licker. And have greedily guzzled the costly hors d'awarest carefully prepared for the delectation of dear, old friends met last Saturday night. And, my dear, what

a racket that turned out to be!

The unknown have passed out right on the crosseswhich-marked-the-spots reserved for spirited ladies. If you get what I mean. Old family friends, whom even the parrot called "Uncle," came to but to find themselves completely surrounded by strange blondes. Brunettes. Red-heads. If a high fog, or something, blurred the vision, one couldn't be quite sure whether the vis-a-vis was Clara Bow, Conrad Nagel, or the cop on the corner. Such a situation resulted in getting one's stories terribly mixed.

One host lost his identification tag, and was unrecognized by the throng that crowded his house. Gazing at the multitude of unfamiliar faces, he figured that he must be in the

faces, he figured that he must be in the wrong pew. He apologized and bowed himself out into the night. They didn't find him until weeks later. He was living

with Peter the Hermit.
Democracy is the cream in the coffee when you can call to the kitchenette:
"Oh, Min! Here comes company! Toss another

onion in the stew! And throw the coal out of the bath-tub so I can stir up a bigger batch of gin!" But when you get to the point where there's a butler to serve the buffet supper, democracy's the hole in the doughnut. That's why the picture business is Republican. Except Winnie Sheehan, who

still casts twenty-four votes for Underwood.

Things have arrived at such a pass that something must be done. Now is the time for all good men to

come to the aid of those who throw parties. Some way must be found to put the boots to the heels. Even though the shoe pinches. Hollywood needs a Moses to lead it from the wilderness of gate-crashers. And the only fellow by that name is too busy over on the Lasky lot to function effectively as a rescuer.

SIGNS OF RESISTANCE

AGENERAL uprising threatens. The most hospitable houses in Hollywood are now scarred with scowling signs which frown the frigid warning INVITED GUESTS ONLY. Homes formerly sure-fire for cakes and cognac have even added a finger-pointing THIS MEANS YOU. Terrifying rumors have spread from Henry's to the Montmattre that even the popular drop-incesort conducted by Betty Compson and Jimmy Cruze bears the admonition BEWARE THE DOG. And even to heels a hint should be good as a kick. Or an old-fashioned bust in the beezer.

In fact, it was from the establishment of Jimmy and Betty—not to be confused with the tea-room conducted by Bettie and Hattie, an entirely different organization—

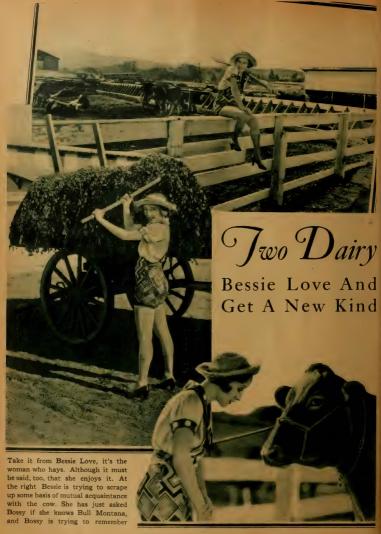
that the first big gun fired on Sumter. So to speak. It was a Declaration of Secession from the Ancient Order of Saps. But it masqueraded as a Message of Christmas Cheer. Dam's clever, these Cruzes. Theirs is an old

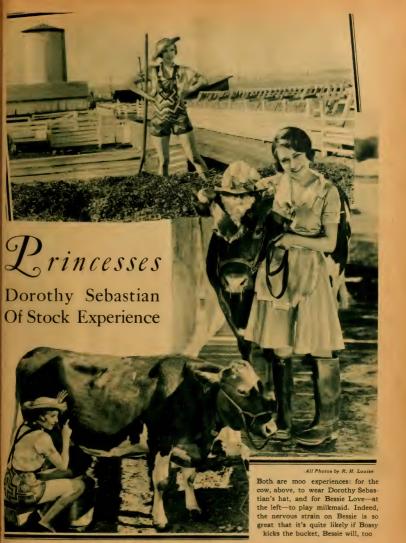
established firm. For eons they have catered to acquaintances, strangers, friends and enemies alike. Their Minnehaha—laughing water, you know—has cascaded into the bottomless pits of thousands of stomachs. Their gravy has spotted the

achs. Their gravy has spotted the vests of the multitude. A heel once introduced by a friendly soul would audibly wonder how long this had been going on. And would return like the guilty to the scene of the crime. Bringing many little playmates in his wake. The glad tidings spread. And spread. And spread. It was practically decided that Jim and Betty occupied too much room. Steps were being taken to request them to vacate. But the Declaration

(Continued on page 88)

called a Halt.







There's nothing unofficial about either the name Sally Blane has taken for herself or the name she has won for herself. The law has approved, with seals and hereunto's and whereas's, the change of her name from Betty Jane Young; and her stardom is no less impressively documented. The Wampas, in congress assembled, have designated her as a Baby Star

Cutie Stuff

Sally Blane Has Plenty Of What It Takes

By DOROTHY MANNERS

HE'S no Aileen Pringle at dominoes, but I bet, at that, she wouldn't bore Joseph Hergesheimer.
She's no Lillian Gish for Art, with a capital A, but even George Jean Nathan wouldn't be apt to walk out on her.

She's got these.

And those.

And a naughty little smile that's a cross between a baby's and spid-digger's. She giggles and snickers and chuckles and laughs more than she talks. But with her kind of mouth and teeth, it's more attractive anyway. She wears a long bob with small, tight-fitting little hats with a pin shot through them somewhere. Her eyes are blue and crinkly. Her skirts reveal about three-quarters of a worth-while kneecap. Put that all together and you've got Sally, Mrs. Blane's little girl.

The Wampas showed an unusual burst of inspiration by choosing her as a this year's Baby Star. She qualifies as both the baby and the star. After floundering around doing practically nothing for six or seven months, R. K. O. signed her to a nice contract, and there's a lot of talk about featuring her in the same sort of thing that put Clara Bow

and Alice White where they are today

In an off and on way, I've known her a long time. Two or three years at least. She used to be even more of a cutie then than she is now. At that time she and Joan Crawford were inseparable pals. They looked alike, they dressed alike, they talked alike, they extled the true Joan lived at Sally's house and the rest of the time Sally lived at Joan's. They'd go galloping over to the

ocoanut Grove with their respective beaux and get home tired
but enthusiastic about one or
two o'clock. For the rest of
the night they'd sit up and
giggle over "what I said to
him" and "what he said to
me." They were both constantly and continually in
love and they suffered and
wept on each other's shoulders when that all-important
Somebody didn't call up, or
stepped out with another

For a while they lied everybody into believing they were cousins. "Meet my little cousin, Sally,"



She got a job as one of the rah-rah girls in the Universal series of "Collegians." It was a happy spot for her. She was born to wear sweaters and socks and wave pennants at football games. In between pictures she consumed innumerable hot dogs, with extra service of mustard; and read books that were lurid enough to give her indigestion if she had more than half understood them. She was so cute with her turned down socks and her hot dog sandwiches that she finally attracted the attention of Wesley Ruggles, a feature director on the lot.

He called Sally to the attention of the front office and the front office was equally impressed. They offered Sally

(Continued on page 101)



Picture



OUR MODERN MAIDENS

SILENT Admittedly a sequel to "Our Dancing Daughters," this gimpse into the life of the jazz age teaches us that what our modern maidens need is parents, instead of bootleggers. Anita Page, as one maiden, spends a moonlit evening with a friend's fancé and proves that the modern code has old-fashioned Consequences. Joan Crawford, as the other maiden, learns of the Consequences and hour after her wedding the consequences of the consequences are selected to the consequences and hour after her wedding the world to think that a former indiscretion of her own has lost her her bridgegoom. To give a modern atmosphere, the seductions, confessions, etc., are played in a cubist setting of nouveau art decorations. Douglas Fairbanks, Junior, does some remarkably clever imitations of different movie stars. Rod La Rocque is a trifle actory and florid. The picture leaves one with the feeling that what our modern maidens need is a good old-dashioned spanking.



THE WILD PARTY

DIALOGUE. Ten million movie fans will breathe easier when I tell them that Clara Bow's voice will not disappoint them. She not only has It and looks It but she sounds Ity. "The Wild Party" is the first picture with a college locale which doesn't look as if it had been written by attended an institution of learning will not rush from the theater babbling with rage. It is plausible college atmosphere, and clever college dialogue—and as for the plot, it must be good because it has been written so many times. A girl takes the blame for a wild party to shield her friend—that's the who is a runner-up for Lilyan Tashman, including a blood who is a runner-up for Lilyan Tashman, including a blood who is a runner-up for Lilyan Tashman, including a classes in any woman's college. But, it is Clara's picture—and I am delighted that Clara is controlling her cuteness.



THE LETTER

The fact that it is a faithful transcription of Somerset Maugham's stage-play is at once the strength and weakness of this photodrama. All the virility of the original version has been retained, but nothing has of the original version has been retained, but nothing has the strength and the strength of the original version has been retained, but nothing has the activated the strength of the stren



NEW YEAR'S EVE

Another of those So-and-So pictures which makes you wonder just why it was written. A few points that were good but mostly crowded with situations which you forget before you have left the theater. Too bad to waste the beauty of Mary Astor! She's a poor little gal with a sick baby brother. She hasn't any money until she finds a good-baby brother. She hasn't any money until she finds a good-fores her a job in his gambling house—for a price. The first handsome lad, played ably by Charles Morton, arrives at the house of the second one, interpreted by Earle Fox, just in time to run to the rescue. In the meantime an united gangster comes in with a gun. Who did the murder! The gift second price is the second one, interpreted by Earle Fox, just in time to run to the rescue. In the meantime an united gangster comes in with a gun. Who did the murder! The gift second price is the second price in the property of the price of

Parade





SHOW BOAT

DIALOGUE

Although it is lacking in the epic qualities which should have distinguished such a theme, Universal's film version of Edna Ferber's story—or is it

Florenz Ziegfeld's show—provides palatable entertainment for the populace. It is an odd admixture of inspiration and the ancient bokum which insists that every dramatic moment be played with a downpour of rain as its background. Apparently hearts are heavy only when the heavens open. Time lapses are covered with startling, almost confusing rapidity. But this at least adds something to the swiftness of the drama. The picture would be stronger with its ordinary clinch tag elimitation of the confusion of the drama in the confusion of the confusion



NOTHING BUT THE TRUTH

Here's your chance to hear Richard Dix

"I have you" without benefit of subtisles

say, "I love you," without benefit of subtitles. Having been on the stage before going into pictures, it isn't anything new to Richard to be heard as well as seen. He is inclined to overact at times but no one is supposed to take a farce seriously anyway. Aided and abetted by Louis John Bartels and Ned Sparks, two boys who have proved them-selves on Broadway, he is very amusing. And then there is Helen Kane. You we heard her over the radio and on records. Put the heard have been been also been also have been al



POINTS WEST

Vears may come and go, the picture business may be revolutionized but the Hero Riding to the Rescue is still good for cheers in any neighborhood movie house. Hoot Gibson's latest horse opera has little new to offer in the way of situation, except the delightful sight of Alberta Vaughn taking two baths. Even the scenie backgrounds of great rocks and snow-covered peaks have become familiar through otherwise he is beginning to look older, and the situation where the villain and his gang give the hero three minutes to live while the faithful cowboys thunder over the Inadscape to the rescue can still stir even the blase moviegoer. Perhaps this proves that mution is, after all, the greatest asset of the movies. At any rate, this oppus of the old school manages to provide better entertainment than many a more ambitious and



THE HOTTENTOT
Some actors become a cult. No matter what rôles
TALKIE

they play, their devotees are satisfied. This is the case with Edward Exercet Horton, who plays the timid man who is mistaken for a famous horseman in the film version of hisfarce. It doesn't matter that the lines are not funny, or that the gags are outworn—all that counts is Eddie. His whimsical expressions have never been quite enough to make him the screen hit that he is on the local stage. Now that the talkies have added his nimitable inflections to his pictures he ought to become one of the most popular comedians on the screen as the screen of the scr

Current Pictures - Silent



COQUETTE

After her double decade of stardom in the silent drama the voice of Mary Pickford at last may be heard by the multitude who dubbed her "Ameri-DIALOGUE and the control of the multitude who dubbed her. "America's Sweetheart." And a very pleasing voice it is, despite the handicap of a hawg-and-hominy accent affected for the purposes of the picture. For "Coquette," be it known, is a very liberal screen translation of a play dealing with the quant old Southern custom of assassinating gentlemen suspected of trifling with the "honah" of womanhood. In makepected of triling with the "nonah" of womanhood. In maxing the photoplay censorproof, it emerges slightly ridiculous,
making the photoplay censorproof, it emerges slightly ridiculous,
lieved by an adult-minded audience. Mary, does admirably in
emotional sequences far more difficult than she has attempted
during her remarkable career. Johnny Mack Brown
makes a handsome, dashing, Southron, and John St. Polis a
stern, if somewhat theatric, father. The important thing,
however, is that Mary has satisfactorily passed her talke



THIS IS HEAVEN

Vilma Banky's first talkie, oddly enough, is chiefly notable for the fact that it is Sam Goldwyn's best exploitation to date of his blonde importation's pictorial beauty. Vilma has never, even in her most elaborate period costumes, looked more lovely than she PART TALKIE most elaborate period costumes, looked more lovely than she does in the simple modern garments she wears here. Nor has she ever done so much really good acting, cutting down on her camera tricks and putting the greatest sincerity into her Al Santell for inspiring in La Banky what is far and away her best performance yet. Vilma's talking is done with a cute Hungarian accent which is quite charming, and it is certainly a disappointment when she starts speaking sub-titles—and they, for some reason, all written out in perfect English. After we've said this much, we've said everything. We can't hand the story much; it's just a long-drawn-out version of the comment of the story much; it's just a long-drawn-out version of comments fairly prince.



VOICE OF THE CITY

TALKIE This will help reconcile you to the talkies. It is so which is with near reconstructive you to the takets. It is so well directed and acted, you don't care that the story is anything but new. Hardly a face in the cast is familiar to movie audiences but don't let that worry you. Robert Ames and Sylvia Fields will meet with your approval. Ames is natural and unaffected and his wistful, boyish face should gets mixed up with some gangsters and is sent up for murder. With the help of his sweetheart, sister and underworld friends. he escapes and is hidden by them. Dapper Don, a high class he escapes and is hidden by them. Dapper Don, a high class criokness, of course, and how he proves it is for you to find out. Mack as a hard-boiled detective is excellent and John Millia so suae as discourse, and how the proves it you for more than the sum of the provided of the provided with the provided provided the provided provided the provided provide world drama (and don't we all?), be sure to see this.



SHE GOES TO WAR

The first talkie of the World War overs none of its entertainment value to the talking sequences. Most of the dialogue and sound is obviously put in afterward and synchronized as best it could be. On one occasion a roomful of soldiers is supposed to be singing "There is A Happy Land," and not a mouth is open. There is just enough spoken dialogue in the picture to make it impossible for the audience to accustom itself either to it or to the sub-titular periods. Talkie-silent controversy aside, however, the picture should not be missed by anybody who on the lookout for movie thrills. The war scenes showing the most exciting thing ever seen on the screen. The picture has other virtues, not the least of which is Eleanor Boardang jiving a remarkable acting performance. John Holland, a newcomer, is magnificent as Eleanor's leading man. There is moderately good comedy from Al St., John, and there are moments when the old directorial genius of Henry King shines through the dull mechanics of Rupert Hughes' story. The first talkie of the World War owes PART TALKIE

And Sound-In Review



INNOCENTS OF PARIS

ALL TALKIE The depths of banality to which Maurice after an opening bright with promise, must be seen and heard to be believed. Paramount's most lavish claims in behalf of its French importation do not overstate the charm of his personality; but this deliciously light and airy customer from the Boulevards has been put in a story that combines all the worst points of "The Singing Fool" and "Coquette."

The triumph is all the greater for Chevalier, who, in spite of everything, registers lovi', Some of his early secres, notably where he sings a little boy's tears away, are among the rarest one of which is particularly striking, but he nevertheless manages to infect them with his irresistible charm. The spell that the picture exerts in its first twenty minutes is broken when the star addresses the audience from the screen. From that point on, it's just a matter of agonizing through stretches



SYNCOPATION

Barbara Bennett thought lan Hunter, the kind night-club backer, asked her to supper just for art's sake. Stock movie heroine number one is back amongst us in the talkies, but so well surrounded is she by colorful music and sets and wittly written (ladogue that she almost seems like is a pretty good piece of entertainment. The most competent cast of stage players yet recruited to talkies interprets it with an engaging dash. Even though the heroine wasn't "that" kind of a girl, she has the entirely novel attribute, for one interpreting a dance rôle on the screen, of really being able to dance with considerable grace. Musically, this début of the new RKO company into the film field is particularly good. It contains five or six numbers especially written for it, notably one called "Do Do Something," which has the earmarks of a ht. Warring's Pennsylvanians, who are starred, contribute really the same as "Broadway Melody" at bottom, but you might say the characterizations are better drawn,



MADAME X

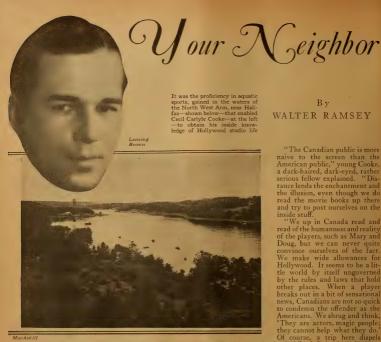
To say that this is the greatest motion picture the reviewer has seen sounds extravagant, yet forty-eight hours after seeing it in the studio projection room, that is the impression which lingers. Practically the whole world knows Pauline Frederick's former stage play, "Madame X," with its plot centering upon a woman who leaves her husband for another, returns for one last glimpse of her four-year-old son another, returns for one last glimpse of her four-year-old son upon for a living. Every pain, every yearning, every memore which a woman can suffer is hers. In the hands of the wrong person, the play would become maudlin rather than dramatic. With Ruth Chatterton it rises to heights unprecedented in pictures. It's her voice, of course, almost more than her acting which does it. And the fact that she dares to look positions of the main screen attributes is passing. Lewis Stone, Holmes Herbert, Raymond Hackett do equally well in their supporting positions. Make every effort to see it.



THE DESERT SONG

Important as the initial venture of the singing-

venture of the singingscreen into the realm of unsical comedy, this production,
regarded as a motion regarded as a motion regarded as a motion of the regarded as a motion regarded as a motion of the regarded as a motion product, and the point of collapse. The direction uninspired. And the faults
of the stage version hamentably emphasized. Yet, this celluolid copy excels the original in those sequences where it
transcends the limitations of the theater. Its greatest fault
is that with all the camera's opportunity of moving from one
point to another, "The Desert Song," in pictures is confined
for the most part to three stage settings. The lute-like lyrics
of Carlotta King, plus John Boles 's warm tenor tones, elevate
the picture from a slough of medicerity. Their rendition of the
And those wedded to old-type film-fare will glean chuckle
from the superb clowning of Louise Fazenda and Johnny
Arthur. This is the screen debut of Carlotta King, a recruit
from radio, the dramatic and concert stage.



This is one of a series of articles on Hollywood and its people by someone to whom both are new.

It is founded upon the idea that there is much to be told about the picture colony that those who live within it do not see because they are so used to seeing it

Particularly, it comprises the comment of a young business man from Halifax, Nova Scotia. And so for all who may be his neighbors or fellow townsmen or fellow Canadians, it will hold an especial interest. But its appeal must reach beyond even those. For fundamentally, the story told is that of a newcomer to Hollywood, of someone who does not know Hollywood from long residence. And thus to all who have not visited the city of studios and their inhabitants, it should tell much that they would like to know. It should present to them, without their ever having seen Hollywood, things which they—"if they did go three—would make especial note of and find especially engrossing.

Thus whether or not you are a Nova Scotian, or a Canadian, you still are, in the sense of not being from Hollywood, a neighbor of the man who has furnished the very sprightly and intelligent thought for this article. We believe you will find it most decidedly worth-while reading .- Editor's Note,

ANADA is one of Hollywood's greatest movie fans. Cecil Cooke from Halifax, Nova Scotia, will vouch for that. But Canada's enthusiasm for Hollywood and the things that are Hollywood's is limited. Limited to the extent that she doesn't quite cope with the more typically American slants of the screen such as Clara Bow, Alice White, local slang or the tricks of the camera, all of which are household information to the American flapper.

WALTER RAMSEY

"The Canadian public is more naive to the screen than the American public," young Cooke, a dark-haired, dark-eyed, rather serious fellow explained. "Disthe illusion, even though we do read the movie books up there inside stuff.

"We up in Canada read and of the players, such as Mary and Doug, but we can never quite convince ourselves of the fact. We make wide allowances for Hollywood. It seems to be a little world by itself ungoverned by the rules and laws that hold other places. When a player breaks out in a bit of sensational to condemn the offender as the Americans. We shrug and think, 'They are actors, magic people; they cannot help what they do. Of course, a trip here dispels

the myth. After you've bucked Ruth Roland in a business deal, and I have, you begin to understand that movie people are not only human, but very practical."

PERHAPS a word more about young Cooke would not be amiss. A few months ago he made his home at 49 Seymour Street in Halifax, Nova Scotia, which is on the northwest arm of that famous peninsula. At the time he left for Hollywood, with his family, he was a member of the North West Arm Rowing Club, and was on the club's junior rowing team. Of course, everyone in Nova Scotia is a water sports fan and most of the boys his age are great swimmers and divers. But Cooke was only fair at these sports—that is, only fair in Canada. Since coming to Hollywood, however, he has discovered that a fair diver in Canada is apt to be one of the best divers in Hollywood-

One of the best reasons for choosing Mr. Cooke to represent Halifax in this series of stories is the fact that his "fair" Canadian diving ability has made him in great destudios. Having played in a few pictures as a star's

average person.

"One of the main questions in my mind, when I was still in Halifax," he continued, "was as to the innumerable changes of locale that appeared in Hollywood pictures. Says!

Cecil Cooke Of Halifax, Nova Scotia, Finds In Hollywood A Penchant For Oatmeal

Snowstorms

High-lights of Mr. Cooke's Comment:

you've ever bucked Ruth Roland in a business deal, you'll find movie people are not only human, but mighty practical

Hollywood chooses an oatmeal snow-storm before a real one

The difference between Canada and America is that we like the Princess Pat, and Americans, Clara Bow

Halifax will never forget Holly-wood's generous help in the time of our disaster

Hollywood is based upon fake and

In Canada we like genteel personality more than sex-appeal



MacAshill

One picture would depict the Canadian Northwest with its snow and mountain background; the next would be a tropical island story with the hot sun and palm trees; the next, possibly, a story of New York, the metropolis; or the How could Hollywood have all these within the range of a short camera jaunt? It was a question that my friends and

AS a matter of fact, Hollywood has all of these natural settings within the county of Los Angeles. Just two hours from Hollywood Boulevard and its perpetual summer sunshine may be found snow and mountains. Arrowhead Lake and Big Bear look for all the world like a scene from Lake Louise. Only twenty minutes from the studios in a westerly direction lies the Pacific Ocean with its Deauville-like beach-clubs. An hour's ride in the opposite direction leads you to Los Angeles harborfishing smacks, yachts, barges and battleships of all kinds await the back-to-reality call of "Camera!" Los Angeles is adorned with its own Chinatown-no need of even a five-hundred-mile trip to San

Francisco. Small-town atmosphere can be obtained first-hand Halifax is as different from Hollywood as the Majestic Theatre—shown at the top of the page—is from Grauman's Chinese on the Boulevard. A general view of the Nova Scotian city appears in the center

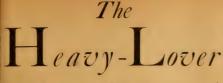
vard and Vine Street. The desert that you've seen so often in pictures is only a short drive from the studios. I believe Hollywood really has everything from the mountains to the sea.

"But do they use them? The answer is going to surprise you. They do not. When they want Chinatown, they set aside a few thousands and build a set to resemble it. Why don't they use the real Chinatown, you say? Because real Chinatown is too tame and colorless for reel Chinatown. Do they go to Sherman for a small-town scene? No, they construct a Main Street inside the studio that puts Sherman to shame for real, rural atmosphere. Even such seemingly impossible things as ocean-liner scenes are counterfeited. One of the tourists' greatest delights is the ocean set at F. B. O. Studio. The ocean waves are painted on background scenery. Hollywood, in other words, has the world at its door, but refuses to use it. Face to face with the choice between the natural beauty of a snow-storm and a fake snow-storm of oatmeal blown by an airplane motor, Hollywood chooses the oatmeal snow-storm. Hollywood fakes reality while reality waits at its doorstep. And that's just one of the many differences I see between Halifax

> True, the two towns are much alike in a number of aspects. They each have small buildings, a main



A Special Dance By Lois Moran And Rex Bell Does That For "Joy Street"



Can't Ivan Lebedeff Be Promoted From The First To The Second?

BY RILLA PAGE PALMBORG

"OMETIME I suppose some producer will wake up to the fact that in the person of Ivan Lebedeff he has a vail a bit a le a d ing man who might make a wonderful success of from antic roles. This intelligent young Russian artist came to Hollywood and happened to play the role of a heavy, since which time the perfectly dumb industry looks upon him only as a heavy. He has everything that a romantic actor should have." (From The Film Spectator.)

Which raises the intriguing question: just what should a romantic hero have? What are the elements which, fused, make a great screen lover?

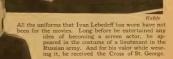
Our neighbors or relatives are never romantic. We know

mantic. We know them too well. Their lives are too much like our own. We do not want to think of our screen heroes as harassed by milk bills and toothaches and other familiar woes. The first requisite for a romantic idol is a colorful background.

Naturally a foreign actor is more glamourous than one from Oshkosh, and so it happens that most of our screen lovers have been born under other skies: Valentino, Novarro, Colman. Though press agents have been industrious in inventing imaginary backgrounds for homegrown heroes, no press agent could have invented such an unusual and eventful history as Ivan Lebedeff has had.

CRUEL, CRUEL, IVAN

A MAN'S story begins with his ancestors. Mr. Lebedeff's may have begun centuries ago when the Tartar horde swept over Russia, for in his long eyes, there is more than a hint of the East. Perhaps that accounts for the remark that a woman made to me the other day, "I imagine that Ivan could be very cruel. He



could give a woman who is in love with him heaven or hell." D. W. Griffith once made the statement that Mr. Lebedeff had more power than any other man he had ever met.

In St. Petersburg—before it became Petrograd—his father held an honored position under the Czar, similar to that of our Secretary of the Treasury. His childhood was spent on a great estate where he and his brother and sister

where he and nis brother and sister spoke French, German and English on week days, and only on Sundays were allowed to talk in their own tongue. His schooldays were passed at the Imperial Lyceum of Alexander the First where only the sons of the nobility might go. When the Bolshevists came into power, the family were forced to flee

for their lives. Everything they possessed was lost in the Revolution except a pocketful of jewels with which they escaped. One of these —a great ruby—glows on the finger of Ivan Lebedeff, today.

(Continued on page 116

Shopping with

BY MARIE CONTI

visited in Pasadena for one dollar a roll after we discovered that none of the other twenty-one places carried any which was better.

MARKETING FOR APPROVAL

ALL New-English. Charlie even had to go to build a house which was all Cape-Codish. For, of course, California runs to Spanish. Many of the residential areas are restricted to this architecture. He purchased an acre in Brentwood, then found there were certain limi-

tations. He purchased one in Tuluca Lake, not far from his pal, Dick Arlen, and discovered that here he must also build Spanish. Then he shopped for public approval. With a petition under his arm he

A roof under his head: below the portrait of Charlie Farrell, at the upper left, is an outside view of his new home, representing an effort to transplant the quaintness of his native New England to California. At the immediate left he is feeding Chico, his pet swan; and below is a glimme of his badroom of his

HARLIE FARRELL started shopping for the furnishings of his house six months before he began its construction. Naturally I didn't go to Pendleton, Oregon, with him to choose the bed blankets which he selected from the mills in that city, not only because they were cheaper at the manufacturers, but because he could invent the

design and have them woven to order. You will see one on the captain's bunk in the ship's room. Each one of the dozen he purchased has a central figure intermingled

with strips in warm matching colors.

But I did go with him when he went chasing wallpaper, I say chasing, because going with a woman to make purchases may appropriately be called shopping, but with a mam—whew! Even chasing is a word a bit modest. He began in Pasadena, wound through lower Los Angeles into the center of the city and hence to Hollywood Boulevard and the houses there featuring wallpaper. And we didn't miss one paper vender, I'll wager. Twenty-two stores in one day and too many wallpapers even to discuss the subject. And still we had not pleased Mr. Charlie. All because his house must be strictly New England. His wallpaper must represent the kind his mother and dad and aunts and uncles had on their under-the-gables walls in Cape Cod, when he was a youngster. Behold what he chose as typical in the picture of his bedroom at the bottom of this page. And we chose it in the first store we

went from door to door, asking property owners to sign their names to: "Please say I

may build a New England home in this section." It took several months to win them all over. But—well, let's go through the house and see if we can find anything Spanish about t.

Take the dining-room as a beginner. Those curtains. Will I or Virginia Valli, either, ever forget the days we spent hunting for that ship motif? All the ships which they showed us featured the boat which Columbus made famous.

"But I don't want a Columbus ship." Charlie would wax emphatic. "I want ships like those which sail in the coves off New England. I want them like the ones which were in our curtains at home when we were youngsters. Huant—," And the clerks would look askance and wonder



After covering every antique dealer in Southern California and not finding a ship which was Cape Columbus. "One Columbus."

Codish, he had to be content with a Columbus. "One such ship isn't so bad since we have the other in the curtains," he finally conceded.

The dishes we didn't have to search for. At the conclusion of "Our Daily Bread," F. W. Murnau made Charlie a present of his dishes. Lovely old flower and print designs. You can probably remember when your grandmother used to have just such plates in plain view, so every one could see them. You can get some like Charlie's for about two dollars and fifty cents asing.

Charlie really has only two or three genuine antiques in his house. "Just enough to give a touch and not make the pressure on the purse too heavy," he told us. They're in is bedroom: the bed and the chiffonier, or whatever they

call them in the Atlantic-edge country. And really Virginia Valli deserves all the credit for this discovery. She hunted all over the city for just the right one and all Charlie and I had to do was go and look at them. And the bed's so antique that when Charlie got it home, he had to send for carpenters to build underbraces so it would hold up the mattress. The picture on opposite page shows the bed and chiffonier. Please

note the rag rug, also. These are scattered throughout the house. Again, can't you remember when granny used to make them and make you save all the scraps from your dresses? These were especially made for Charlie but you

can buy some very similar for fifteen dollars.

Hunting for bed-spreads for Mrs. Farrell's room proved hopeless. Neither material nor made-to-order spreads could be found anywhere in this city, which pleased Mr. Charlie. But one house offered to send to Kentucky for a special type of dyed-in-oil material which was guaranteed to feature designs typical of the New England of yesterday. calico. Can you remember the days of quilting? This is done in one of the old all-over designs. The wall pictures are interesting—old Godey prints. Charlie didn't shop for those. They came from New England.

You know, he designed this house without any architectural aid, whatsoever. He knew exactly what he wanted, drew his own plans, and told his builder to

do it.

(Continued on page 90)







The Charmed Circle

The circumference of the table is, of course, enchanted to have Dorothy Mackaill within it. And so too, more than likely, will audiences be when they see Dorothy next time in a play of fortnight-life, "Two Weeks Off"

How this Penetrating Foam Cleans Your Teeth Better

* Why Colgate's Cleans Crevices Where Touth Decay May Star!







It not only polishes the outer surfaces . . . but its penetrating foam washes away the decaying food particles which cause trouble in the tiny crevices.

ON'T be content with merely polishing the outer surface of your teeth-that is easy. But be extra cautious about cleansing the tiny crevices where lurking, decaying food particles and mucin, deposits lodge. Don't invite decay.

To wash away these hidden impurities, nothing equals Colgate's, accepted by dental scientists as having a greater penetrating power* than any other leading dentifrice.

When you brush your teeth with Colgate's, you do more than safely polish the surface. Colgate's penetrating foam possesses a remarkable property (low "surface-tension").

This means that it penetrates into every tiny crevice. There it dislodges the decaying impurities, washing them away in a detergent wave.

In this foam is carried a fine chalk powder, a polishing material used by dentists as safe, yet effective in keeping teeth white and attractive.

Consider Colgate's two superiorities. It not only polishes the surface thoroughly but because of its greater penetrability, it cleans where brushing can't.

Remember, the one function of a dentifrice is to clean the teeth. No toothpaste can cure pyorrhea; no of the mouth. Any claim that any toothpaste can do these things is misleading.

New York. Please send a trial Colgate's Ribbon Dental Cream, to Keep Teeth and Mouth Health	with booklet "How
Name	
Address	

98% of the

on the screen are cared for with

"Lovely skin is the most appealing charm a girl can have," say 39 leading Hollywood directors



IT ATTRACTS you instantly, whenever you see it—a skin that is exquisitely smooth and lovely.

In Hollywood, where loveliness and magnetism mean success, they realize this so well. "I don't know a single case where a girl without really beautiful skin has been able to win enough popularity to become a star," says William Beaudine, Fox director, voicing the experience of leading directors.

"Exquisitely lovely skin is the greatest asset a star can have," the screen stars say. And especially is this true now that the huge new incandescent "sun-spot" lights pour



CLARA Bow, famous Paramount star, says: "Keeping one's skin flawless for the all-seeing eye of the camera means constant care. Lux Toilet Soap is a great help in keeping the skin in perfect condition."



MARY DUNCAN, Fox star, says: "Lux Toilet Soap keeps my skin silken-smooth."



BETTY BRONSON, Warner Brothers—"I find Lux Toilet Soap wonderful for my skin."



Photo by C. S. Bull, Hollywood

ELEANOR BOARDMAN, famous for her lovely skin, says enthusiastically: "Lux Toilet Soap is excellent for the very smooth skin a screen star must have."

lovely complexions you see Lux Toilet Soap

when a close-up is being taken.

Notice the exquisite texture of Mary Brian's skin the next time you see her in a close-up-or of Clara Bow's, Dorothy Mackaill's, or Eleanor Boardman's.

Nine out of ten screen stars use Lux Toilet Soap

Of the 451 important actresses in Hollywood, including all stars, 442 the official soap for dressing rooms.

You, too, will be delighted with the way Lux Toilet Soap keeps your skin satin-smooth. Buy several cakes -today. Made by the famous French method, it lathers generously, even in the hardest water.

> MARY BRIAN, Paramount star, has eye of the new "sun-spot" close-up lights. She keeps her skin flaw-lessly smooth with Lux Toilet Soap.



DOROTHY MACKAILL, First National star, in the modernistic bathroom built for her in Hollywood. "So much of a star's charm depends on soft smooth skin-especially for a closeup. Lux Toilet Soap is lovely for the skin."



Luxury such as you have found only in French soaps at 50\$ and \$1.00 the cake . . . now





Popular Sue Carol says: "Lux Toilet Soap leaves my skin glori-



SALLY EILERS, Sennett-Pathé-"Lux Toilet Soap gives my skin such velvety smoothness!"



When the two-man vaudeville team billed as Step and Fetchit came apart, the surviving member carried on with a single name that combined both: Stepin Fetchit. Which was permissible, for Step is indeed a whole show in himself

N the opening night of "Hearts In Dixie," the first all-negro picture, nobody could find Stepin Fetchit in the audience. Stepin is to "Hearts In Dixie" what Al Jolson is to a Shubert revue. So the next day someone at the Fox studio remonstrated with him.

"Where were you last night, Step—
the star of the picture?"
Step grinned. "I was there, suh. I was upstairs in the gallery where I belong.

That's Step. Nothing fancy. Nothing educated or emancipated. He typifies his race. All the traits and talents that legend gives to colored people are embodied in him. He has their joyous, childlike charm, their gaudy tastes, their superstitions. And as for singing, dancing, and strumming a mean banjo—he does them all. And would probably steal chickens if he hadn't promised the Lord never to do anything illegal again.

Step is a great comedian, and he avails himself of some of the privileges of genius. He isn't exactly temperamental. He's just a little unreliable. If the studio wants him to start work at nine o'clock, they give him a call for seven, and consider themselves lucky if he gets in before noon. His whereabouts are always a bit mysterious. The only time they were absolutely sure where to find him was during the first four days of "Hearts In Dixie's"

WHEN his name appeared on the posters spent the better part of two days standing in front of a billboard gazing at it. "Oh boy!" he kept saying. "There I is! That's me! In great big letters. Oh, boy!"

He was always a great entertainer. "In fact," he said modestly, "seems like everything I did, I was very good at it.

Now he's Court Jester at the Fox stu-dio, as well as the idol of Central Avenue -the Harlem of Los Angeles-and having a hard time keeping the women away from him.

Oscar, the Paramount bootblack who breaks into pictures every now and then, is all broken up over the flash Step is making. Oscar used to be the big hero

on Central Avenue. He was known as The Cute Kid, in the days when he was Wally Reid's valet and used to change his costume five or six times a day. Oscar is a pretty rich man himself. He owns his car and his real estate. But he's conservative. He can't approach the magnificence of Stepin. There's nothing of the nouveau riche about Oscar. He lives

in a small house, saves his money, and invests heavily in insurance, which is every negro's way of promising himself a grand funeral. Not so Step. He spends every cent he earns. He has a fleet of gorgeous Cadillacs. He has a suite

with two extra rooms for his secretary and his chauffeur. And as for in-

"I don't need no insurance," says Step scornfully. "When I die, jes' throw me

"Jes' a plain damn fool!" grumbles Oscar. And Step goes out and buys an-



"The soft, natural wave in my hair has aroused such enthusiastic admiration that I am happy to say that it has been made possible through Frederics Vita-Tonic Process. No other method is like it for producing such smooth, wide, flowing, natural waves."

Marian hijon

Marian Nixon

. . . reveals the reason for her lovely, lustrous, wavy hair

For sheer loveliness—nothing can rival the soft, lustrous, natural wave in the coiffure of this charming film star. Of course, anyone would think that these charming waves are natural.

Marian Nixon knows that she must always possess a permanent that is perfect. One that will always preserve those delightful, flowing, natural waves that are so universally admired. Any woman can now easily obtain a permanent like Marian

Nixon's if she will insist upon the New FREDERICS Vita-Tonic Method of Waving.

Every shop that gives Frederics Vita-Tonic waves has trained Frederics operators who are especially skillful in producing a permanent wave that is unsurpassed. Be sure to get the real Frederics Vita-Tonic wave, however. Look for the name "Frederics Vita-Tonic" on the wrapper used on every tress of hair.

Send for Free Booklet "The Glorious Gift of Lovely Hair" which will tell you how to care for your wave. You also get a free introductory tube of the New Frederies Hair Trane Cream for keeping your wave set, for finger and water waving, and for training straight hair. Fill in and send this coupon.

This mark of quality will be found on al Frederics products. Look for it every time. It is your guarantee of satisfaction.

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235-247 East 45th Street, Dept.	17
New York City	

Please send me—Free—the booklet "The Glorious Gift of Lovely Hair", also a free introductory tube of the new Frederics Hair Trane Cream.

Name____

Address_____State____





^C [rader

Duncan ·

Renaldo Swaps The Hazards Of Hollywood For The Quiet Of The African Jungle

By CEDRIC BELFRAGE

THEME SONG: "Trader, I'd round the Horn for you, baby."

VE traveled to pretty nearly every part of the world," said Duncan Renaldo over lunch the day before he left for Africa; "and I assure you, after Hollywood this is going to be a nice rest.'

Duncan is the lad who was picked for the juvenile lead in "Trader Horn." Half an hour after he'd made a test at M-G-M, they told him he would be leaving for Africa in ten

"Life here is about as hectic as you'd find anywhere, in many ways," he went on. "Of course, it has its tremendous glamour. Today you're too broke to buy a soda. Tomorrow you're riding down the Boulevard in a Rolls—if you're lucky. All the chances seem to be against you; but the spoils to be won are so

big that you can't let yourself give up.

"I came to Hollywood a year ago, you know, as a writer—the work I'd been doing in New York. At one period while I was here, the concern I was with temporarily folded up under me and I was dead broke for six weeks. Then things were straightened out; I did some more scenarios for one- and tworeel pictures; and I drifted gradually into acting—first with Tiffany-Stahl, later with M-G-M in "The Bridge of San Luis Rey." I hadn't finished that long when I heard I was to spend seven months in the East African jungle. At first, of course, I was a little excited at the idea of the trip. But now, I'm perfectly calm. I once spent two and a half years traveling around the world as an assistant captain on a Brazilian boat. There of them.

"AS I say—in many ways it'll be a nice rest. So far as my basket. If 'Trader Horn' is a success, I shall be made. If it isn't, then it'll be just too bad. But at least I shall be able to forget this hectic business of carving out a career in Hollywood
—for nearly a year. That will be quite a relief.

"Not," he continued, sighing, "that the seven months in the jungle will be any picnic. But could it be worse than my last ten days in Hollywood? Every day I've had to report to the studio to be inoculated against some disease. I'm now sup-posed to be immune against typhoid, malaria and heaven knows how many others. This afternoon I get a dose of serum to deal with black fever. When we arrive in New York, we get the final shot-vaccination against smallpox. Meanwhile, I'm a physical wreck. I'm so full of serums I'm a walking hospital.

Like the Screen Stars..

Have Your Make-Up in Color Harmony

Accept this priceless gift... Your complexion analysis and make-up color harmony chart... from Max Factor, Hollywood's Make-Up King. See coupon!

HAVE you, like millions, adored the charm and fascination of the streen? Have you marveled at, and perhaps envied, the faultless beauty of their make-up? And have you wondered sometimes, about their secrets of make-up? Now you may know!

A New Kind of Make-Up

For the stars of Hollywood, Max Factor, Filmland's Make-Up genius, created a new kind of make-up for every day and evening use. A make-up ensemble...powder, rouge, liptitie and other essentials... blended in color harmony. Cosmetics in a varied and perfect range of lifelike color tones to harmonize with every variation of complexion coloring in blonde, brunette and redhead.

Based on a Famous Discovery

In millions of feet of film ... in feature pictures like the "Broadway Melody", you, yourself, have seen the magic of make-up by Max Factor.

You have seen the beauty magic of his famous discovery...cosmetic color harmony. Under the blazing Kleig lights, Max Factor discovered the secret...make-up to enhance beauty must be in color harmony. If out of harmony, odd grotesque effects were photographed. If in harmony, beauty was entrancine.

Now...a Make-Up Color Harmony for You

So this principle of cosmetic color harmony, Max Factor applied to make-up for day and evening use. Revolutionary...Max Factor's Society Make-Up created a sensation in Hollywood. Leading stars...May McAvoy, Marion Davies, Betty Compson, Joan Crawford and practically all the beauties of the motion picture colony adopted it.

(PHOTO SW CLARINGE S. BULL, HOLLYWOOD)

BESSIE LOVE, M.-G.-M School,
featured in "Bradway Micholy," and Max Factor, Filadand's make-up
genius... approving make-up color harmony under the glare of the "Kleige"

(PHOTO BY RUTH HARRIET LOUISE, HOLLYWOOD)

ANITA PAGE M-G-M Star, Featured in "BROADWAY MELODY".

In a letter to Max Factor, Anita Page writers "No one appreciates the value of good street make up quite to much as those who me it in their duty week. So it is a pleasure to recommend your discovery, Max Factor's Society Make-Up, to every woman."

When you see feature pictures like the "Broadway Melody", remember that the leading screen stars enhance their beauty with Max Factor's Society Make-Up.

Tosephine Dunn

And now you may learn this priceless beauty secret. Max Factor will analyze your complexion and send you your makeup color harmony chart...free. How wonderful...to secure personally from Max Factor this invaluable beauty advice.

And you'll discover, whether you're blonde, brunette or redhead, whatever your type...the one make-up color harmony to actually double your beauty; the one way to really reveal, in the magic setting of beauty, the allur-

ing, fascinating charm of your personality. Fill in coupon, tear out, mail today and you'll also receive a complimentary copy of Max Factor's book, "The New Art of Society Make-Up." Bessie Love writes:
"There's a touch of personality in my own color
harmony in your Society
Make-Up which always
seems charming to me."

MAX FACTOR'S Society MAKE-UP
HOLLYWOOD

"Cosmetics of the Stars"

*** **BROADWAY MELODY***

Metro-Goldwyn-Mayer Production

Make-Up by Max Factor

There Mr-Gr-M Storr prifer Max Factor's Sciety Make-Up

ion Davies

Norma Sheater

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Resis Low Dorolly Schwise

Phyllis Haver

Gwen Lee Raquel Torres

Doris Janis

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MAIL FOR YOUR CO.	MPLEXIO	N ANALY	SIS
Mr. Max Factor,—Max Factor Studio Dear Sir: Send me a compliment New Art of Make-Up" and personal co	ary copy of	your 40-page l	
cover cost of postage and handling.		Color of Eyes	
	Light		
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	Medium		
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	Dark		
Curv		Answerin	Age

For the Sun Tan Fashion—Max Factor's Sum'r Tan Make-Up—at Drug and Department Stores



Charles Rogers

it stwenty-four years of age. He is playing in "The Exalted Flapper," starring Sue Carol. Irene Rich and Albert Conti also in cast. Junior Coghlan was the boy in "The Country Doctor." Latest picture is "Square

SALLY LA MOUNTAIN—Thanks for the bouquet. I believe, the checkbook is the college student's favorite book. Richard Dix is playing in "The Wheel of Life." 'Almony Amie' has been changed to "The Glad Rag Doll." Dolores Costello, Ralph Graves, Audrey Ferris and Arthur Rankin

STENOGRAPHER—How's the notes comin'? I still have my beard. Warner Baxter has quite a few new admirers since playing The Cisco Kid in "In Old Arizona." He had pictures in the Feb., 1928, MOTION PICTURE and CLASSIC, showing him in the rôle of Alessandro, You may secure these copies by writing our circulation de-partment, at this address.

ANGIE—Clara Bow is playing in "Dan-gerous Curves." Watch 'em, Clara. LeRoy Mason was Jorga, the bandit in "Revenge." He's married to Rita Carewe. Mary Brian was born Feb. 18, 1908. Dorothy Gulliver, Sept. 6, 1908. Glenn Tryon, Sept. 14, 1899. "Cross Roads" was the theme song in "Show People."

A MOVIE STAR FAN—America's new diplomatic slogan is: Say it with Flyers, Billie Dove is married to Irvin Willat. Gary Cooper is still a bachelor. Buddy Rogers who has already mastered four musical instraiments, has now learned to play the saxo-phone. The others were the piano, trom-bone, trumpet and drums. If he keeps on, he'll be an orchestra in himself. Coriume Griffilth once won a beauty con-test at the annual Mardi Gras in New Orleans. Reginald Denny was champion of the control of the control of the con-trol of the corie of the floyal Air Services.

cago, Ill., Oct. 30, 1907. George Ban-croft, Philadelphia, Pa., Sept. 30, 1882.



The Answer Man has conducted this department for over eighteen years. The Answer man as conducted in depart of the will glady answer your questions about pictures and players, in these columns, as space permits, and the rest by personal letter. Casts and Addresses given by mail only. Give your name and address and enclose stamped addressed envelope for reply. Write to The Answer Man, MOTION PICTURE, 1501 Broadway, New York City.

of doing some screen work; he got his first

ADMIRER OF NEIL HAMILTON—You're right, Neil did play in "Desert Gold," which was released in Feb., 1926. Shirley Mason, William Powell and Robert was the price Neil and Robert was the price Neil and Robert was Neil and Robert Frazer also appeared in this picture. Neil



Clara leads again. Following Clara Bow are Charles Rogers, Janet Gay-nor, John Gilbert and Nancy Car-roll, winners in the order named

was born in Lynn, Mass., Sept. 9, 1899. He is five feet eleven, weighs 155 pounds, and has brown hair and eyes. Married to Elsa Whitner. Latest picture, "The Studio Murder Mystery

WHOOPEE—And Boom, Boom. Don Alvarado plays opposite Lily Damita in "The Bridge of San Luis Rey." David Lee is about four years old. William Boyd,







ats and Addresence of the Control of

RAMONA—Best regards to Roumania. Richard Arlen was born in Chanlottesville, Va. He is thirty years old, and has dark brown hair and blue eyes. Married to Johyna Ralston. She is not related to Esther. Richard's real name is Van Matte-more. Frincess Pat is not a movie star— not a move the star she's a beauty expert.

PEG—Helene Costello has brown hair. Nancy Carroll, Mary Astor, Jamet Cownor and Margaret Livings on a uban Gownor and Margaret Livings on a uban Gulliver, brown. Mary Brian, Clara Bow and Gary Cooper are not married. Casson Ferguson died Feb. 14, 1929. Theodore Roberts, Dec. 18, 1928. Larry Semon, Oct. 8, 1928. William Russell, Feb. 18, 1929.

BEBE—Jack Stone is the chap you refer to in "Lilac Time." Victor McLaglen was born Dec. Il. 1888. Here are some of the pictures Joan Crawford has appeared in— "Pretty Ladies," "Old Clothes." "Sally Irene and Mary," "Paris," "The Taxi Dance," "The Unknown. "Twelve Miles Out," "Spring Fever," "West Point," "Soe-blarie," "Across to Singapore," "Ose-blarie," "Across to Singapore," "Dreamoning audient of the Steps Out." "Dreamoning vever The Duke Steps Out." and "Our Modern Maidens.

GERTRUDE-Hope you have received GERTRUDE—Hope you have received the photo of Elinor Fair. The players now charge twenty-five cents for each photograph. Louise Brooks is not married. Antonio Moreno was born Sept. 26, 1888, married to Daisy C. Dansiger, Richard Dix, July 18, 1864. Nils Asther, Jan. 17, 1902. Mary Pickford's latest picture is "Coquette," John Mack Brown was the hero.

VENICE—Don't get tired and lie down in the street there. John Gilbert was born July 10, 1895. His next picture is "Redemp-tion." Alleen Pringle played opposite him in "His Hour." Rosemary is the sister of Marion Davies. Gilda Gray is appearing in vaudeville. Ben Lyon and Dorotty, Revier have the leads in "The

WAR VETERAN—Yes, Ivan Lebedeff was an officer of Russian Cavalry. He received many medals for bravery. Served in Russian diplomatic Corps before the world war. He is six feet one inch tall, black hair and brown eyes, wears a tricky mustache. Now appearing in "The One Woman Idea."

FULLER FAN—That's great. Think-ing about your troubles is like thinking (Continued on page 117)

SUMMER!

yet your POWDER clings, rouge stays on and you look ALWAYS LOVELY

SUMMER . . . with old ocean beckoning down the white sands . . . limpid lakes mirroring forth joy . . . slim young bodies flashing into caressing waters ... Sum-mer calling you to a thousand activities ... whispering of romance in night silence ... thrilling you with the joy of living every golden hour intensely.

Ah, yes! But there must be no pale cheeks after the swim . . . no overflushed appearance of exertion 'neath the sun's ardors . . . no shiny nose. You must remain serenely, cooly beautiful under all conditions, to fully enjoy summer . . . and with Princess Pat beauty aids you may.

"Summer-Proof" Make-up

Princess Pat beauty aids, if used together, give a summer-proof make-up. come out with color perfect-or dance through the evening secure in the knowledge that one application of make-up is sufficient for lasting my. And the beauty book sent with ply Princess Pat Ice Astringent-just make-up which vastly enhance results

gives the skin lasting coolness, contracts the pores and makes the skin of fine, beautiful texture. After Ice Astringent, apply Princess Pat rouge for color which moisture will not affect. Then use Princess Pat almond base powder-the softest, most clinging powder ever made-and one which gives beautiful, pearly lustre.

Try the Seven Princess Pat Beauty Aids in Famous Week-End Set

This is really an "acquaintance" set -enough of each preparation for thorough trial-enough for two weeks, if used with reasonable econobeauty. For make-up that will last set contains information on skin care under trying conditions you first ap- of real value-besides artful secrets of as you would ordinary vanishing from rouge, powder, lip stick and lip cream. Only, you see, Ice Astringent rouge. The set contains generous

tubes of Ice Astringent, Skin Cleanser (the modern cold cream), Skin Food Cream, Princess Pat Powder, Rouge and Lip Rouge. The charge of 25c helps pay for the packing of set in beautiful box, and postage. Our only have you try Princess Pat beauty aids and learn their special virtues. We desire to sell only one set to a customer. And we respectfully urge your prompt acceptance of this liberal offer.

Get This Week End Set-PRINCESS PAT, Ltd.

PRINCESS PAT

PRINCESS PAT, LTD., CHICAGO, ILL., U.S.A.

PAIN THAT'S PAYING

WALTER RAMSEY

THE movies are turning down the corners of the biggest mouth in the history of flickerdom. Just as the audiences of

New York's many sophisticated musical comedies have been forced to roll in the aisles at the vision of Joe's pan-his laughing pan-the one where his ear; the audience of Holly-wood's talkies will be forced to sob in the privacy of their own seats at the vision of Joe's new pan-his tear-

the first balcony of his chin. No more trying for laughs. No more hunting for gags. No more billing as New York's greatest straight comedian. Joe E. Brown has entered the movies and the movies are making him cry.

dimmed pan-the one where

his lower lip gently brushes

And it's just as easy for him to cry as it is for him to laugh. He's had plenty of experience at both. A sense of comedy is often born of the most tragic circum-stances, and Joe is that kind of comedian.

A little nine-year-old boy. sallied forth one day from Holgate, Ohio, to make his fortune. He was a wiry chap with a serious determination in his blue eyes and a wistful twist to his wide, homely mouth. His dream, the dream of all the gang in the neighborhood, was coming true. He was going with the circus.

The circus, with its fascinating contact with elephants, lions and tigers; the fat woman who mended the hole in your sweater sleeve just as your mother might have done; the sword-swallower showed you how to make up your bunk so that the covers wouldn't come loose—it all filled him with awe.

WHIPPED FOR ONE MISTAKE

TOE was billed as the younger brother of a trio of hightrapeze artists. One day he made a mistake. It was hardly noticeable and he quickly recovered his balance, but after the show, outside the tent, a whip lashed his thin shoulders and the big, red-faced man who wielded it

cursed until the words cut deeper than the whip itself.

That was the beginning of days of torture. Far from home and always moving farther and farther across the

What Joe E. Brown Suffered In The Circus Now Is Making Him Great

> tinent. There were days of hunger, hours of lashings and that faint feeling as he hung by his heels and somersaulted to the glee of a great audi-

In 1906 the circus reached San Francisco. They set up their show in the Haymarket Theatre. One day that hall was reduced to a huge pile of wood and plaster and all around it fire rose like the crater of a huge volcano. The earthquake had pulled its world-famous act, and out of the inferno that resulted, one boy, his eyes haunted by the death and misery all around him, managed to make his way to safety. It was Joe Brown, taller and thinner than the self-confident youth who look of tragedy etched in

his sensitive face.

Back to New York on borrowed money. Back to another traveling troupe, another brute of a man in charge of the kids. Joe suffered in silence for about a year, and the climax was reached when the trainer hurled him across an en-closure and broke his leg.

colsure and obbeen is ego but it was really the beginning of fame. The years of suf-fering and misery had given loe the spirit of a true come-dian—the spirit that says, "Nothing is so black that you can't find humor somewhere." The broken leg removed him from the show but was directly responsible for a personal and professional friendship with Frank Prevost which resulted in "Prevost and Brown," vaudeville

AT Ithis point in his story Joe was called back to the jury room set of his newest picture, "The Midway," which is the third he had made for Tiffany-Stahl. For an hour he cried through a scene of heart-felt pathos that



And Why Not-When You Can Learn So Easily?

NO one asks you if you speak French any more It is understood that everyone who really matters has mastered the is graceful accomplishment. French phrases are used in conversations here just as they are abroad. You hear them daily—and if you cannot answer them in French you lose countenance—perhaps with the people who mean the most to you, in your social set or in business.

No doubt you would already be using French if you knew how easily and cheaply you could learn it. Ten minutes a day for a very short time is enough to give you a fund of conversational French with the true Parisienne accent.

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to talk. That is—you learn French by actually TALKING it!

The tedious schoolroom method with its tiresome rules of syntax and grammar and almost endless lists of "irregular" verbs has been discarded! The Hugo method gives you French that you can begin to use from the very first lesson.

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Glew Warranne Shea

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Beltx banishes forever the bothersome safety pin—instead, the pad is gripped with a tiny immaculately clean bit of celluloid especially designed for absolute security.

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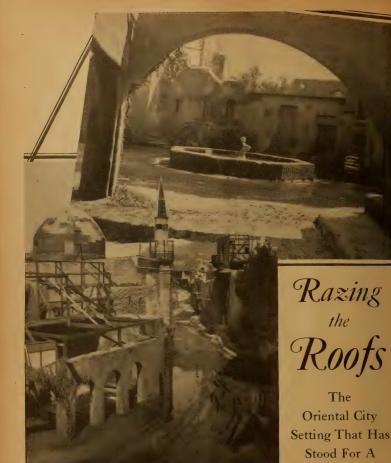
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Check colors desired - Orchid - Peach - Flesh

Name---

95



Kismet Street or Allah's Alley they have called it for ten years or more in the town where a month is an era. Now this picturesque replica of a desert town is being removed to make way for a new sound stage. From the time when it was first built for Otis Skinner's "Kismet" the background of lath and plaster has served as a canvas for many a colorful picture. It soon will be as much a part of the past as a subtitle

Decade In Hollywood

Is Being

Torn Down

The Smart New Way to Reduce At Last Available to Everyone

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Science Has Now Found The Perfect Way To Reduce—An Absorbately Safe Harmies And Easy Mathod. No More Starvation Diets, Indiana Safe Harmies And Easy Mathod. No More Starvation Diets, Indiana Safe Harmies And Harmies Fair Harmies Safe Harmies Safe Harmies Harmies And At the Same Time This America Wight And At the Same Time This America Wight And At the Same Time This America Mathod Priced So Reasonably That Now Everyone Camp Afford To Reduce This Plenaant New Camp Afford To Reduce This Plenaant New Presson Safe Mathod Safe New York Camp Afford To Reduce This Plenaant New Persons Camp Persons Persons

IN smart clubs in New York and Chicago both men and women are losing pounds of unwanted weight—trimming down their figures to youthful, slender proportions—this new safe, scientific way. Doctors and physical directors are recommending it as far superior to old methods of scanty diets, debilitating medicines, or strenuous exercise.

This new method brings you exercise without effort. It gives you the exact kind of massage you needlight or deep—rolling or shaking—gentle or vigorous. Ten or fifteen minutes a day will bring you the same exercise and health stimulation as several hours of golfing, tennis, swimming, or gymnasium work. Light surface stimulation may be used, or deep oscillations which reach inner organs and tissues, accelerating circulation of the blood and vital bodily processes. Also splendid for scalp massage, muscle stiffness, constipation, congestion, lumbago, nervousness, sore aching feet, general debility, excess fatigue, insomnia. Muscles are toned up-the blood is sent coursing through the veins-the body moulded into strong, vigorous, vouthful lines.

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Reduce Waist and Hips 3 to 5 Inches Remove Excess Weight From Any Spot You Wish!

and Exerciser at a startling new low price. It has every good feature of former exercisers yet

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The simplest, most compact, easiest handled exerciser available. Of all similar devices this new machine will give as long, if not longer service. Over 17 years of experience are back of the National Health Developer and Exerciser—it has been developed by one of the counseloped by the counseloped

try's leading manufacturers of therapeutic equipment for physicians and hospitals.

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at once send you full details of this extraorar informative booklet, Health—Beauty—
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Charming EYES instantly!

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Shapes flesh and cartilage—quickly, safely
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Richee

You'd never know from Leslie Fenton's attitude here that Baclanova is impersonating the title character of a new photoplay entitled "The Woman Who Needed Killing"

Heels and Toes

(Continued from page 55)

Another well patronized all-season resort is certered to as Bill-and-Nan's. Bill is being for Kerrigan—God bless the Irish Nan is Bill's missus. Her house is sweet as she. Its hongitality as broad as Bill's smile. It's homey as your mother's arms. But when more than three or four brigades pass its portals, the premises are a bit crowded. There's always room for one more at the Three's always room for one more at the Arman and the Ar

HE LAUGHED IT OFF

A TALE is told of a star accosted at a sories by an uninvited member of the Why-Buy-When-You-Can-Eat-Free Club. "You don't get around much," said the heel. "I never see you at any parties. I was surprised to see you here." "Well, you see," apologized the star, 'this is my home wouldn't be hee." Laugh that one off. The guest did. At one of Marie Prevors's delightful.

At one of Marie Prevost's delightful affairs, several strangers were caught with affairs, several strangers were caught with a case or so. Several other succeeded in making a getaway. But virtue was triumphant, for the Willebrandt Wanderers smelled out the hooch hounds and knocked 'em for a gaal. The top to this gag is that they then telephoned Marie to get them out of the hoose-gow. You can the work of the control of the

the various rrevost residences.

Three of Hollywood's hustling hostesses combined to hurl a super-special shindig. They expected a lot of guests. Say twice as many as were invited. But when the happy heels kicked in by hundreds—literally hundreds—to consume caravars of causiar and truck holes of subsections.

well, it's a long worm that has no turning, or whatever that adage may be. Now there are three more spots where you have to be identified by the doorman if you forget to bring along your invitation.

These community celebrations bring joy to the soul of a heel. Of those who inaugurate the gathering each believes that one of the others has given the strangers their bids. And by the time a check-up is possible, there's nothing left but the caterer's bill. And a lot of empties for the Salvation Army.

EVERY PIANO A WASTE-BASKET

EVERT PIANO A WANTE-BASKE!

It is not only the initial investment in caused Hollywood's host to take a stand, caused Hollywood's host to take a stand, the wear and tear. For, strange as it may seem, the invading heel is far from a shrinking violet. He is neither careful nor considerate. Oriental rugs are merely receptacles for lighted cigarette stubs, according to his code. The deeper the nap, the fabric. Likewise, he's seen the advertisement in which the tiny tot, wise beyond its years—though wet behind its ears—advises Mommy not to worry about what is spilled on the highly polished table, because So-and-so's preparation will remove the stains, and so's preparation will remove the stains. Sociot or Bourbon will est deeper into the mahogany in a given period of time. If ashes are spilled in your drink, there's always the grand piano to pour it into. Here, too, is the ideal spot for discarded salad, or olive pits.

Salad, or Give pixs.

And as for glassware and the likes—whoops!—you have no idea what a merry moise ensues when a tray is uppet with one moise ensues when a tray is uppet with one the pix of the pi

Don't spoil the party!

.. someone called when I sat down at the piano



a moment later they got the surprise of their lives!

WAS just about to enter the room when the sound of my name caught my attention.
"It'll seem like old times to have Dan
with us again!" Bill was saying about me.

"Maybe it'll seem too much like old times!" me the laughing rejoinder. "You'd better

"Nonsense! He won't have the nerve to play after what happened the last time!" "That was a shabby trick. I almost wish we hadn't pulled it . . . "

How well I knew what they were talking about! Yes, it was a shabby trick they had played on me. But, looking back, I really

Let me tell you about that last party. Jolly, informal—all the guests old friends of mine. I had sat down at the piano and in my usual "chop-stick" fashion started

But before I had played more than two or hree pieces, I noticed an unusual stillness. stopped playing, turned around, and saw—

How I taught myself to play without a teacher

play without a feacher
When they finlly allowed me to leave the piano I
went a mount and add the plant a mount of the plant and the plant and

Which Instrument Do You Want to

You needn't know a thing about music

to take this pleasant, rapid course

Free Book and Demonstration Lesson

course:	Have You
	Instr.?
Name	
Address	





Shopping with Charlie Farrell

Continued from page 09)

THE SECRET AREA

"I WANT a ship's room which has an outside entrance and also one from my bedroom, which is completely hidden. Sort of a secret areaway—a hidden compartment such as you find in so many real old houses in New England," was one order.

secret areawy - 4 moden compartment such as you find in so many real old houses such as you find in so many real old mode. The picture of the passage-way on page 69 shows as aptly as photographs can show, how this was accomplished. The first door, visible from Charles's make-up room, adjoining his bedroom, leads to a panel, takes you into a second closet. You can see the light-string hanging between the clothes-hars in this compartment. If you get past this first panel, you are in a dark clotte-share in this compartment. But, if you press a certain panel, there's a sliding sound—and the first thing you know you're in the ship's cabain. There's a regular captain's bunk, if you plesse. With a ship's light Charlie's determined to own a sailing boat some day and the drawers of this bunk contain sneakers and trousers and sweaters—all the things which he is gradually collecting on his shopping expeditions so he will be ready for the advent of his house with his blankets.

The rear door, which you see in the picture, leads to a narrow staircase which furnishes an outside entrance. Guinn Williams has the only key to this and Charlie often doean't know whether ship-mate Gunn has Jap passing through his room, using the scret panels, to carry orange juice, in the morning. There's a button hidden in each bed which summons the servants from the kitchen. The house is old in design only. It has all the modern fandangles which make modern comfort.

THE REAR FRONT PORCH

ALTHOUGH the place faces the street, the real front—garden front, as Charlie calls it—is in the rear and leads to the lake which separates his property from the Lake-side Golf Club. "I own to the middle." Charlie boasts when explaining the length hundred. There is a "front porch" in the rear where, on sun-shiny days, he east his breakfast. The flagstone is another of the boy builder's innovations. "I never saw them used for anything hut grass flagstones out stones, so I decided to try these. "Foople thought I was crazy, but they look pretty good, don't they?".

A canoe lolls in the ripples of the lake at the foot of the garden front. I didn't help shop for that, thank goodness! Nor for the swan, Chico, which paddles its way to the shore every time it sees Charlie for some extra goodies from his master's pockets. The ducks are community property of all Tuluca Lake landowners.

Perhaps I've deviated a bit from a straight shopping story. But this house which was designed and built and is the main pride and joy of this screen-hero intrigued as much as the shopping expeditions exhausted me. But I must tell you about his victrola. You see, by the time Charlic came to this his pocket-book was—well, the house

had cost \$12,777 without the furniture and the lot. With these added in—Charlie decided he'd get a second-hand "graphaphone" as he calls it. Another long day, covering most second-hand stores in the city. And if you know your Los Angeles, city. And if you know your Los Angeles, trity. The large had been a second to the district. Finally—it was nearly five in the evening—we found what we wanted. A three-hundred-dollar machine for two hundred dollars. The case was a bit worn, but the boy wanted it antiqued anyway, so

"The clerk didn't know but he'd inquire. Another hour and a lot of high pressure under the name of Charles Farrell and we muster the name of Charles Farrell and we may be considered to the control of t

THE GIRLS KNEW HIM

AND still we aren't finished, although now that this story is finished. I'm frank to admit I'm dropping out of the picture. Virginia Valli is a woman, and one woman is enough to help any man make his selections. Besides, Charlie's mother has come on from the East to spend the summer—if he needs another assistant house furnisher. They're hunting for andirons. In fact, they've been hunting since the day idea on these, too, and if he has to wait until he gets back to Cape Cod where andirons are andirons, he'll wait, before he'll buy a substitute for them.

Did they recognize Charlie on all these shopping expeditions? At some places, such as the big stores in the city, yes; in others, on the side streets and by-lanes, no. The girls did the most recognizing. I remember one in particular. She was looking at icechests with her mother.

"Oh, there's Charlie Farrell!" And it

wasn't even a stage whisper exclamation.
"How do you do?" Charlie turned around, bowed and gave his best *Chico* smile to her. She came over and shook

Another time it was a boy, and Charlie took five minutes to chat with him about pictures, autograph his cap, and ask what he was planning to do with his future.

he was planning to do with his future.

One day—the day we hunted for atticstyle wallpaper—we were stopped so many
times that it was a wonder we could find any
minute attention to each one who spoke to
him. Which made me remember the opening. I had attended with a party which included Buddy Rogers. He, too, had talked
to everyone who addressed him. A bit
different from the women stars with whom
I had been shopping. They don't like it
and if possible pay no heed to the strangers
who approach them. But the boys—well,
they get a kick out of it.

Perhaps that's one reason why, to be perfectly honest, I'd a bit rather go shopping with the ladies, although I'll have to admit that Charlie is the best shopper of my acquaintance. And his house is the only all New England one in this city.

It into a natural consequence of events, it doesn't necessarily follow, that because one magazine was the first to be organized in its particular field, that it is the best magazine. In the case of MOTION But the control of the case of MOTION are the control of the case of MOTION and the control of the case of MOTION are the control of the case of MOTION and the case of the case of the case of MOTION and the case of the ca





WATERPROOF Yet easy to remove

KATHERINE MACDONALD'S removes quickly and cleanly. Yet you may swim, dance or what you will, and it is absolutely water-proof. Liquid. Easy to apply.

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charmandsparkle of your beauty without artifici-

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TIFFANY LABORATORIES, Inc. ****





Music of a higher sort can be played on the ukulele, so long as it comes from the hilltop home of Bessie Love. And so long as Bessie does the playing

Step Tells All

(Continued from page 76)

He has "Stepin Fetchit" emblazoned on the rear tire in huge letters, and below, "William Fox Star." In front sits a Filipino chauffeur in an elegant leather coat. And if you think all this extravagance is folly and vanity, wait till you hear Step's philosophy of life, and you'll change your mind.

He came into the studio handsomely arranged in a calcustration.

rayed in a polo coat, a polo shirt, and a winning smile. He has the most ingratiatingly dumb face. To know Step is to love him, immediately. He talks in husky persuasive tones, with an engaging manner and a Southern dialect that can't be reproduced in writing. That makes Step the first actor who has caused me to thank God for the

He was in a confidential mood. I guess he always is. Reticences and inhibitions are things Step never heard of. He insists on Telling All. And leaves you with a desire to hurry home and write a novel.

I asked him just one question. An hour and had thrown in his entire life history, his views on philosophy, religion, women, money, and whatnot—jumping up every now and then to illustrate his remarks with songs, dances, and imitations. His cap somehow kept creeping up onto his head, only to be snatched off chivalrously a sec-ond later. He was so eager to get on to the next subject that he couldn't bother to finish sentences. They trailed off in finish sentences. They trailed off in-distinctly into "and so—whatyoumaycall-em—" or "and all that sort of stuff." But the spirit was there.

HOW HE GOT HIS NAME

HE told me about his early childhood in Florida—poignant as a negro song.

About the dentist who adopted him—a man had shot off their own toes to avoid serving had shot off their own toes to avoid serving in the war. About the beautiful lyric voice he had, and how he ruined it by trying to make it deeper when the other boys called him a sissy. He explained how to get the kink nim asssy, riee-expanied now to get the sun-out of your hair with concentrated lye, ges-turing vaguely with incredibly long fingers. He chanted hymns in Latin. He outlined the best ways to steal diamonds and how to get out of jail if you're caught. He showed me his false teeth—backed with gold—

which replace those knocked out by a sheriff who wanted to know where the diamonds were hidden. He quoted long passages from the Bible, and interpreted them. He vignet ted life in a traveling carnival—the Minstrel Show, the Fat Lady, and the Thin Man merely blinds for the skin games of chance merely blinds for the skin games of chance that were its real source of revenue, He de-scribed the racehorse named "Stepin Fetch-it," who once saved him from Bosing every-thing he had, including his fifteen dollar which he and his partner aspir in their fort vandeville act. They billed themselves as "Step and Fetchit," but when the partner formed the habit of being in jail more often than in the theater, Step shortened it to "Beepin Fetchit" and carried on alone. "everyone's imagination and gets him past everyone's imagination and gets him past doors locked to almost everyone else-"ies for the humor of it.

Step's life began in Key West, most disgracefully. "I used to steal so bad," he said, shaking his head dolefully. "I'd steal anything, even if I had to throw it away. I couldn't seem to help it. Sometimes I used to get down on my knees myself, and pray to God to keep me from stealing."

THE MINSTREL MANAGER

BUT prayer didn't work. Step went to copial not Catholic, changed his religion from Episcopalian to Catholic, blacked boots, peddled liquor, danced in vaudeville, and finally at the age of twenty achieved the exalted position of manager of the carnival ministre show—and he was still stealing. He had progressed from chickens to diamonds by this time, and had added as accomplies.

this time, and had added an accomplice.
"I met up with a nice little girl," he said,
artlessly, "and I thought before all the fellows would get hold of her and ruin her, I'd
take care of her. I was jes' like a father to
her. She used to help me steal."

Expertise was next their thest day, they

her. She used to help me steal."
Everything was great until that day they were caught and thrown into jail. Step didn't hesitate in that crisis. He knew just didn't hesitate in that crisis. He knew just ing him and knocking his teeth out, he got down on his knees in that cell.

"I prayed to God to get me out, and I promised Him that I would never steal again, and never have anything to do with a steady of the control of th

"And I kept my promise to God. It was I make seventy dollars a day lyin' right in

HE found a partner, wrote a vaudeville sketch, and in no time at all they were doing their act in the West Coast Theatres.

"Give me a chance," he said. "If you don't like me when the picture is over, I'll pay you three hundred a week. If you do

pay you three hundred a week. It you do like me, you pay me three hundred."

And did they like him! Now Step is prac-tically a star. His next picture is being written around him, based on the always colorful if sometimes imaginary events of

colorful if sometimes imaginary events of his own life.

"But the height of my ambition," he confided, "is to be a Catholic priest. It always was, and it still is. But I know now that I'm to experienced, too no-account, for that. A priest has to be what you might call a pure man." He drawled the adjective

"But I figure I can do nearly as much good by living right myself, and telling other folks about it. Lots of men will go to church with about it. Lots of hen win go to enuce warm, jes' because they like to be seen with Stepin Fetchit. The priest can reach people through me that he'd never get to talk to otherwise. Why, some of the worst characters on Central Avenue have been to mass

"And I want to make a big name for my-self because the bigger I am, then what I say about my religion will have more in-

HIS BASIS FOR FAITH

"EVERYTHING that's bad in my life, I offers up a mass—and it comes out good every time. That's why I don't save my money. Most Christians love a bank business, something else will come up. It always has.

"Maybe if it ever failed me, I'd stop be-lieving all that. But it never has. And it's a mighty good feeling."

I hastened to more worldly topics, feeling

"And what about all these women, Step

"And what about all these women, Step? Are you going to weaken and get married?"
"No," he said, "I don't want to—if I can live as a single man. If I can. But I'm not sure about that. You know there's a law imy religion against having sweethearts, like we do. Well—I jes' stumbles through that. "But I don't want to marry if I can what-

And that settled that. Step thanked me for the interview, though he hasn't much

"What you've done in some other picture ain't going to help you in your next one," he explained. "You got to keep on being good. It's not what you has been, it's what

you is, that counts."

With that, Evangelist Fetchit closed the meeting, leaving one completely captivated



Shampooing

done properly . . adds loveliness to

Your Hair

Why Ordinary Washing . . fails to clean thoroughly, Thus preventing the . . Real Beauty . . Lustre, Natural Wave and Color of Hair from showing

entirely, upon the way you shampoo it.

A thin, oily film, or coating, is constantly forming on the hair. If allowed to remain, it catches the dust and dirt—hides the life and lustre—and the hair then becomes dull and unattractive

Only thorough shampooing will ... remove this film ... and let the sparkle, and rich natural ... color tones ... of the hair show.

Washing with ordinary soap fails to satisfactorily remove this film, because-it does not clean the hair properly

Besides-the hair cannot stand the harsh

THE beauty, the sparkle...the gloss and effect of ordinary soaps. The free alkali, ustree of your hair...depend, almost in ordinary soaps, soon dries the scalp, nutirely, upon the way you shampoo it.

makes the hair britte and runs it.

That is why women, by the thousands, . . who value . . . beautiful hair use Mulsified Cocoanut Oil Shampoo.

This clear and entirely greaseless product, not only cleans the hair thoroughly, but is so mild, and so pure, that it cannot possibly injure. It does not dry the scalp, or make the hair brittle, no matter how often you

Two or three teaspoonfuls of Mulsified make an abundance of . . . rich, creamy lather . . which cleanses thoroughly and rinses out easily, removing with it every particle of dust, dirt and dandruff.

The next time you wash your hair, try Mulsified Cocoanut Oil Shampoo and . . . just see . . . how really beautiful your hair will look.

It will keep the scalp soft and the hair fine and silky, bright, fresh looking, wavy and easy to manage and it will—fairly sparkle—with new life, gloss and lustre.

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COCOANUT OIL MULSIFIED SHAMPOO



Is a Hint from Hollywood

We've gone to the casting directors of the musical shows and to the men at Hollywood who weed out the movie hopefuls - and they all say the same thing. A girl must have lustrous hair -live-looking hair-"peppy" hairbefore she can be really beautiful.

Lustrous hair is a flattering frame for every face - whether its features are good or bad. And lustrous hair is possible to everyone-thanks to Hennafoam.

The secret is the tiny pinch of henna in every bottle of this marvelous share poo. It doesn't change the color. Oh, no. There's not nearly enough for that. But it does light the natural fires in your hair in a truly marvelous way.

You'll be delighted with Hennafoam merely as a shampoo. But it's after the last rinse that lustre comes—and suhat a difference! At dealers everywhereor we will mail a sample on receipt of 10c. Just write Dept. 7-M, 511 West 42nd Street, New York City.

Hennafoam SHAMPOO

ThinWomen!!Gain!!



HAVE ROUNDED YOUTHFUL CHEEKS, A SNOWY, SWEETLY FULL THROAT, PLUMP, DIMPLED ARMS, DEVELOPED BUSTS-A DIVINELY LOVELY, PLUMP BODY

Yes, it is really true, difficult as it may be for you to believe. You need be thin or undeveloped no longer. Guaranteed results. You cannot fail, even should you wish. Physicians, their wives and daughters, come to me; as do trained nurses and physical editurists. No the property of the state of the state

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The cleansing, healing service of a soap that's meant for you

Cuticura Soap

with a heritage of 50 years of highest commendation.

Sold Everywhere. Soap 25c. Ointment 25c. 50c



When they look like this and they're not posing for a breakfast food ad, that's happiness. And it really is, for they are Mr. and Mrs. Mal St. Clair. Mal is directing Harold Lloyd in his present comedy production

I Am A Renegade In Hollywood

(Continued from page 50)

black gowns. Gloves. An enunciation acquired in finishing schools and salons. An assurance blooded and then bred. A savoir faire not to be dented by an Il Duce, an

Il Mayer nor any other potentate.

These may be some of the reasons, plus the fact that Ruth originally came to Hollywood not because she particularly craved Hollywood but because, she says, the the-Hollywood but because, she says, the the-ater is declining. It is conceivable that the day may come when there will be no theater. They are not doing her kind of thing any more. It is becoming increasingly difficult for her, for Ethel Barrymore, for the very few others of the same ilk, to find plays. The theater has gone in for realism. The ugly realism of the back-fence and the

ALL THE BROTHERS WORTHLESS SAID, "Are the movies doing this to the theater?"

And Ruth Chatterton said, "Yes. The

And we were both silent, because we were sorry. I was sorry when I thought of the Empire Theater and the Henry Miller and Empire Theater and the Henry Miller and this very Ruth Chatterton in Barrie's "Marie-Rose," in "Come Out of the Kitchen," in "Moonlight and Honey-suckle," in "La Tendresse" and other well, fantastically immaculate things. Old theater, so soon

Ruth is a descendant of the French Bourbons on her father's side. The men of the line, she said, were all charming and entirely angels, read everything, were artists, linguists, lovers. They were adored by all women and contributed heartbreak nothing else to the members of their imme sent her a large and very festive box of candy. She regrets that it was perishable, feeling that it should be preserved for

She was expensively educated, thanks

largely to the shifts and expediencies of her mother. And she went on the stage on a dare. She doesn't recall that she ever condare. She doesn't recall that she ever con-sciously planned a Thespian career or any career at all. Though she could read all of the Shakespearian rôles when she was some abnormal age like eight or mine. On a mo-ment's notice she could have given Ophelia or Lear's daughter. She says she probably postured before a mirror, too, but would rather I didn't mention it

WHEN she was in her teens, she was wristing in Washington, D. C. A girl-friend dared her to go into stock. She took the dare and the stock company took her. That was the beginning and things went on from there. Before so very long she was see justice and the stock of the stock her father had never accustomed them. And before very long at all she was the toast of New York. "Merely Mary Ann" was the play, I believe. You simply weren't—well, you simply weren't, if you hadn't seen Chat-terton in her latest. And the most precious spirits of the most precious inner circle of the theater claimed her as their own.

No wonder Hollywood wonders, resents

No wonder Hollywood wonders, resents a little, doesn't quite understand.
Perhaps she first began to go movie when she married Ralph Forbes. One of those whirlwind, violent things. Young, and thrusting things aside, old ties, old friends. She came to Hollywood with him. And in Hollywood, after a time, they separated and rumor got busy after the best Hollywoodian fashion. Ruth scalped rumor and told me the truth. Like Aileen Pringle she believes the truth. Like Alleen Pringle she believes that "only the middle-class are careful of what they say." The quotes are Pringle's.
"We began to lose our sense of humor," she said. "We'd both had so much, been

able to laugh at everything, ourselves, each other. There came the time when we couldn't laugh any more. Every littlest thing mattered enormously, out of all right-ful proportion. We were critical, inclined to be carping. Something alive and lovely

was going.

"When a married couple reaches that when a married couple reaches that stage, a rift is inevitable. And most married couples do. If they have only moderate means, they usually drift apart under the same roof. There is sullen silence or dissenthe other, as we were, they can try a year or so apart. We did. There was no other man, no other woman. There was no illwill. On the contrary, we were good friends, we met at parties and even went out to gether now and then, a deas. And we began gether than view even had appart. We had more fun when we ever bad amore fun when we were together. We had recovered our esnes of humor. We could laugh again, even at ourselves. And so, here we are "furnishing a new home- happy-in love—, Propher of futures is idle business, but I dare to believe that we may be

THE LOOSENESS OF HOLLYWOOD

"PEOPLE tell me the separation there may be, perhaps there is, something loose in the air. Money has come to them too swiftly, at too young an age. They are aware only of their own desires, their own

"Are they different," I wanted to know,

"Are they different," I wanted to know, "different from the people you knew in the theater: less charitable, less moral?"
'Let us, say—more thoughtless." And Ruth Chatterton smiled that tea-at-the Ritz smile of hers, implicit of so many unsaid things. So much too clever for most of Hollywood.

"The people of the stage," she said, "have had to work for their success and for their had to work for their success and for their success.

money. The money, compared to Holly-wood, has been negligible. When I was re-ported to be 'The Toast of the Town,' I was earning about two hundred and fifty was earning about two hundred and fitty a week, plus a percentage of the house, which was necessarily small. The people of the theater seldom arrive overnight. They have been over hard roads. They have lived on Poverty Row. They are well aware of the stony road and that meager thing called doing without. Both because most of them are well-bred and also because they were poorlish they. most of them are well-bred and also occause they were poorish they had one or two evening gowns for a season. Few things. And that very state of affairs made them aware that other people have things to go through, too, things to go without. There is more charity among the people of the theater, for all their lesser money. They know. They share. They give. They're often superstitious about it. They wouldn't dare to refuse the urge of charity."

THE VALUE OF VOICE

AND apropos of this particular line of conversation I learned that Ruth Chatterton herself had adopted two youngsters, educated them, sent them abroad, cared for them. And on a salary that would have made Clara Bow laugh herself to death. The footlights are closer to the earth than

And the moral of this may be that what ever the attitude of Hollywood to Ruth Ruth likes Hollywood. She is interested She believes that the talking pictures are destined for a tremendous, powerful and in fluential future. They may, and probably fluential future. They may, and probably will, demolish the stage as we have known it. The inroads are being made now. She believes, too, that the human voice is the chief appeal in anyone. What do you notice first about almost any individual? The voice. What would Barrymore be without

his? It is her voice that Ruth Chatterton

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Name	
Street	

Hello, Duchess

(Continued from page 48)

Your Grace. "How's tricks, Your Grace?" Grace. What would happen if my tongue slipped and I called her "Grace?" What would happen if I said "Hullo, Grace?"

What would happen if I went to drop a What would nappen in I went to utop of curtsy, off-handedly, just as if I did it every morning with my shredded wheat, and I slipped? Oh, why didn't I learn the minuet when I had that chance? Oh, why did I choose to run and learn the tango instead? Oh, the Hollywoods are full of titles, and

why didn't I learn all this before. Ah, but

they are not full of titles, golden and crested, like this.

Vittoria Colonna, Duchess of Sermoneta cousin to Vittorio Emanuele, the III, King of Italy-lineal descendant of the oldest family in all Rome-namesake of the fifteenth century's famous poetess whose tender sonnets have stirred many a gallant breast, sat watching Mary Pickford bid her sat, splendidly, as a Duchess should, as Mary, in navy blue with bright stuff at the throat and wrists, clasped girlish hand after girlish hand, and spoke gracious, earnest

THE CRITICAL CONDUCTOR

OH, Miss Pickford!" It is a tall girl Mary's hand and purls forth a jumble of praise. "Oh, Miss Pickford, everyone thinks you are so wonderful. Even coming out on the train the conductor said you was the most wonderful actress in the world.

an, accompanied by the music of a tinkling chair and remembers, sadly, that Tuesday is the last day of hearthly heaven. The tall girl is swirled away by others who reach for Mary's hand.

"I know I will never get to California again, Miss Pickford," a pale blonde is say-ing. "Could I—I, please, have a souvenir? A handkerchief or something of yours?" It's been marvelous, Miss Pickford, and

Mary smiles, the slow, sweet smile. "I wish I could have been with you all the

Yesterday she had been ill. Today, in a

the station as they stepped from the train that had sped across the continent bearing the words, on its sides, "Mary Pickford's 'Coquette' Contest Winners." Girls who,

"But you know I am both business woman and actress and it is impossible for me to do all the things I should like to do."
"Oh, Miss Pickford!" Another girl is

"Un, Miss Pickford!" Another girl is crowding into place, anxious to once more press her hand. "It's been wonderful, I shall never forget—dinner at the Huntington Hotel in Pasadena, a theater party at the Carthay Circle Theater, the drive through Beverly Hills, the Wasp Tea, the studios, the trip to Catalina Island."

I WISH," says Mary, "that I could have been with you at every moment—ex-

Lepton with you at every meaning cept on the water going to Catalina."

The girls giggle, and an ultra-modern miss in the background leans to her commiss in the background leans to her commiss. "Wou panion and remarks, judiciously, "You know it is not only her looks but she has a great deal of personal charm

I have been here ten days," said the iy on her karia colored dress. Tomorrow I leave for Burlingame to visit there—a motor-is being sent for me, but first I will stop at Santa Barbara, and, perhaps, for a little golf at Cypress Point. Mr. Fairbanks tells see there is an electric course in Auguste.

golf at Cypress Point. Mr. Pairoans; reus me there is no better course in America. "But I have been here ten days," eye-brows performing a questioning arch. "Mrs. Fairbanks is so kind—she makes me forget how rapidly the days pass. She is always doing something for my comfort, planning dinners and little entertainments. She is al-

ways thinking of surprises.

The Duchess has slim patrician fingers and brown eyes. A grandmother was an Englishwoman and Vittoria Colonna speaks

the language flawlessly.
"Charlie Chaplin has given a little dinner to me, and has been here. I find him charming. He is indeed what you would call a genius. I also find most charming Miss Lillian Gish, whom I have met, and Miss Joan Crawford, who is engaged to Mr. Fairbanks's son. And Lon Chaney is, too, most delightful."

The drawing-room is slowly emptying. The four young women in lengthy, full-skirted silken frocks pack their music. The harp is set to one side and the full beauty of a great piano, painted with the gay figures of the eighteenth century, is seen. Here is a

MARY, ALWAYS THE CHILD

YES, very much; and in the view I see from this window. California reminds me of Italy. I notice here, too, you have the ilex or holm oak tree, which looks like holly. In Italy we call it quercia. And the

holly. In Italy we call it querca. And the curve of your rolling hills is like Italy's."

Another Vittoria Colonna, four centuries ago, wrote the words "Oh, when the tender breeze in my sueet night."

Across the room Mary, weak, sank to the floor on a cushion hastily secured by small Mary Pickford, Lottie's child. Mary looked

as small and childlike as her niece. She chatted with the last of her tea guests. "It is her genius to be childlike and yet to be wise," said the Duchess. "In Europe

they adore her. They adore her as much as they adore ner. They adore her as much as they do in your country. And Mr. Fair-banks, too, they worship. I was with them one night when Mrs. Fairbanks made an appearance at a Roman Theater and made a

"It is splendid to see the interest she takes in everything. At Agua Caliente where we were for a few days last week she joined us at golf but admitted she had little time for the sport. Mr. Fairbanks is an exceptionally fine golfer.

"How does Agua Caliente compare with Monte Carlo? You cannot compare them.

Mary arose and the Duchess joined her, Covers in the mirror-panelled dining-room were laid for Mr. and Mrs. W. J. Locke, the English novelist, and Joan and young Doug. The tea guests were gone. Life at



An open book to Josephine Dunn, the secrets of success seem to be. throughout her proving it is, she always has insisted on doing just what she is here, standing on her own two feet

I Am A Renegade In Hollywood

(Continued from page 95) is selling to pictures and she knows it and

Her very first picture was "Sins of the Fathers," with Jannings. The tremendous art of Jannings is one of Ruth's reasons for liking Hollywood.

LIONEL IS LIKE THAT

I IONEL BARRYMORE is another. And a very potent one. He is directing her in "Madame X." And she told me some tales of him: "There was an old Italian working on our set. He had a bit. And he was a very great actor. He could have taught us all—but he couldn't get his lines. taught us all—but he couldn't get his lines. Time after time he went up on them. Time after time we had to retake. The old fellow was agonized. His eyes were lile a dog's eyes. We tried again. Again he went up, on do.' And then that they great and good man went to hin, put his arm about him, slapped him on the back, 'What do you mean, you can no do,' he roared, laughing. "You were marvelous. Wonderful! We are went had.' The result, the beautiful result, went had.' The result, the beautiful result, was that ghe old man had his confidence. went bad. The result, the beautiful result, was that the old man had his confidence again. He felt sure of himself. He had succeeded. He had done it. They made the retake and it was the last one. For he gave a magnificent bit of work.

"We saw beautiful things on that set day after day. The patience of Lionel Barrymore never faltered once, never failed. His en-thusiasm was enormous. To me, he was Christ-like.

These are some of the things Ruth Chatterton has found to love in Hollywood. What interests her most are the extras. They are new to her. The old ones, old men, old women. Where they have come from. Out of what pasts. And where they

are going. And why.

"I am a renegade in Hollywood—they don't like me," Ruth Chatterton said. But they will. For that beautiful, Empire-Theater voice comes from a heart. The rest

"Even outdoor girls come to me with this problem"

-Says a woman athlete about this phase of feminine hygiene



NO woman is sure, when she learns the possibilities of this offense against daintiness, that she, herself, may not be guilty at certain times. But she is sure, today, that she need not be guilty. Kotex Laboratories have discovered (and patented*) a process which deodorizes perfectly. Each Kotex sanitary pad is now scientifically treated by this formula. The results, in peace of mind, are vitally important to women.

The fear of being conspicuous

Equally important is the fact that the new pad is shaped to fit. Corners are rounded and tapered to permit no evidence of sanitary protection when worn. All the clumsiness of old-fashioned methods is overcome.

Nothing is like the softness and delicate protection of Cellucotton absorbent wadding. The identical material used by surgeons in 85% of the country's leading hospitals, it must be hygienically superior and comfort-giving to the utmost degree.

Greater softness of texture; instant disposability-no laundry; and the fact that you can adjust the layers of filler-these things are of great importance for comfort and good health. And the remarkable absorbency is still one of the important advantages of Kotex. Cellucotton absorbent wadding takes up 16 times its own weight in moisture - 5 times more than cotton itself.

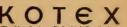
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Do you know that thousands upon thousands of mothers never have a bit of trouble with their little ones from the beginning to 'the end of the teething period?

At the very first sign of soreness or pain in baby's gums, they apply the safe prescription of a famous specialist, and continue to use it until the last tooth has appeared.

DR. HAND'S Teething Lotion is cooling and healing and contains no par

is cooling and healing and contains no na cotics. You can use it every day, as ofte as needed, without the least harm and yo will find that baby actually smiles when h sees the bottle!

"I never knew what a cross baby was while teething, as long as I used your teething lotion," writes Mrs. L. C. Danley, of Elgin, Ill.

Mrs. James Kearney, 254 South 5th St., Columbia, Pa. says. "I have found Dr. Hand's Teething Lotion the best in the world for a child that is cutting teeth. I have never lost a night's sleep while my baby was teething."

And another happy mother, Mrs. Rajh Heim, of Williamsport, Pa. has this to say: "Dr. Hand's Teething Lotion is one of baby sheat friends. It is cool and refreshing amount of the state of the state of the state. One of my babies has 8 teeth and the other 4, which they cut one right after the other with no trouble because I used Dr. Hand's Teething Lotion Constantly."

You too, can know the joy of a happy, contented youngster during this tryingsime. Start now to use Dr. Hand's and see for yourself how quickly it stops the pains and aches of teething.

	Send Free Tris	d Bottle	(A)
I am enc	thSt.,Dept. 4 losing 2 cer e of my dru of Dr. Hand	14, Philade	age, with
Druggist	's Name		
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Sto	te		



A woman not only of culture, but of horticulture, is Louise Dresser. One reason why she has gone into the movies is that it gives her a spell of relief from the really serious business of making her garden one of the most beautiful in Hollywood

I Was Never Temperamental

(Continued from page 40)

the director said it was not only the best picture he had made, but the best he ever hoped to make, although he is still a young

What an odd and amusing spectacle! One sender woman having surprised the mogula by refusing to be thrown out of her profession, they, halled from the security of their feudal film baronies before a greater power, immediately revert to yes-men and trip on meaning the second profession of the second profession with guts. From president to propose the profession of the second profession of the profession of the second pr

alysamin. So sweether of sweether children of the austere judge is William K. Howard. The photoplay mentioned is his marvelous carwas, "White Gold." Bill and Jetta clashed steel on steel during its making. But they respect one another with a truly chivaline spirit. The battle passed, they doffed knowing the other fought for his conception of right. Howard didn't hesitate to repeat in private. His testimony acemingly impressed the Court. He helped Goudal. Ferhap one Gold." There would be more strife. But another good picture.

Let us listen again to the voice of the law:
"... the estimates of the finished product
by professional critics were of the same character. It was testified that no artist is so
earnest about her work, so desirous of appearing to best advantage. This was the
motivation of the suggestions that were
made by her. Many of them, the very men
who now testify to her temperamental defiwho now testify to her temperamental defi-

Get that, my children. It could only happen in the movies. In no other line of endeavor would the leaders thereof commit the folly of appearing in the public eye as part of such a hilarious hippodrome—to bray their asininity from the courthouse steps.

But—back to our muttons, our poor, shorn sheep. Judge Yankwich continues judiciously from his judicial chair: "It was to her interest as well as the interest of the defendant, that she be at her best. The defendant was immediately interested. But she had an even greater stake—her actress, but an artist receiving what deem in the artistical circless must be considered a very substantial remuneration, increasing each year. Her value lay, one must assume, not in her ability to obey directions slavishly—for the humblest extra can do that—but, in the ability to inject the force of her personality, experience and intelligence into the acting.

"... there is no more personal art than the dramatic art, none that depends so much upon the whims of the public. A dramatic actress ... may by one false move, by one appearance in a play inferior in character to those of her previous repertoire, destroy and ruin her artistic reputation and see the effort of years turned to naught. Shall we then say, that when an actress of admitted ability demurs to certain scenes in which she ability demurs to certain scenes in which she will be ability demurs to certain scenes in which she will be ability demurs of the shall be ability demurs of the shall be ability demurs. The shall be ability demurs of the shall be ability of the s

Bravo, Your Honor! How strange a "No" must have sounded to these opportunist rulers of a plundered kingdom. These men who prate of art and martyr artists. These sublimated strutters who prostitute a mighty medium for their petty aggrandize-

"We believe not," opines the Court, "at any rate, not when, from the very beginning of her employment by the defendant, she was led to believe that her suggestions would be welcome... and when such were asked ... nor when, her objections being overruled, she performed as directed and the play, as a whole, was accepted as praise-worthy by all, including the directors with whom the arguments were had."

And to make a long story fit the confines of a magazine, Jetta took the thirty-one thousand, curled her lips into that strange smile of hers, and murmured, "Now we shall see."

The remuneration referred to in the Judge's opinion as being substantial,

accusations born of short-sighted presa-agentry, has played secondary rôles for less money. She permitted her somewhat haughty self to be burlesque in a rather slap-stick farce. And, a star of considerable magnitude, she accepted relegation to a feeder's part in a photoplay wangled about to fit the "personality" of 'that amusing child," Lupe Velez. Jetta has made the beau getz of humility. Her mental processes

brau gute of humility. Her mental processes are such that she cannot conceive of minds too blunt to recognize her gesture. If it passes unnotified, she will beconvinced that the slight is intentional. She is born to the The case of Goudal is becoming something of a rause célebre in Hollywood. People are beginning to take sides. It is a little dangerous to introduce letta as a topic of conversation. There is false to be an imital to the conversation. There is false to be an imital side of the other. Recently a director walled out on a superb assignment, because walled out on a superb assignment, because able of portraying the picture's femininity In another instance, high words were exchanged over Jetta's action in offering

It is admitted that this sloe-eyed siren is not exactly bovine. If they desire to make pictures starring contented cows, Goudal's knell has sounded so far as the cinema is concerned. She may, of course, return to the does not seem possible that the artists,

MEANWHILE SHE WAITS

A HORSE that wins races is a valuable property. Some require the spur at the barrier, others a touch of the whip as they

forefront. Whatever is needful is done. The horse is ridden to win the race. That is the important part. To win.

As Jetta herself points out, if this is true of a thoroughbred, how much more it should apply to a player of unusual talents and unusual intelligence whose box-office potential intelligence whose box-office potential traces are considered to the construction of the constr tialities are greater than those of a cup-winning racer. But unfortunately there seems to be but one standard practice for It is rigorously adhered to, whether the player be Jetta Goudal or Karl Dane. To

complex that they fear to touch the gold of great picture, they may take credit. And if

And now she watts. Her stender, purpler robed fragrance curled in a grey chair with a mile-high back. Her sooty hair slicked to the contour of her shapely head. Her eyes changing color in the flicker of an open fire. Her strange, small, scarlet lips curving to an enigmatic smile, as she whispers,
"Now we shall see,"





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Taking the count: Jeanette Loff and Dorothy Appleby are, of the number of times Eddie Quillan has missed the ball. And Eddie is as a result of his performance

Pure But Not Simple (Continued from page 42)

TAKE BACK YOUR JOOLS! BUT hasn't anyone invited you toward the Downward Path?" "M-m-m. Once

I received very ardent letters from a Spanish nobleman—at least, he said he was noble—a duke something or other. He sent me perfectly beautiful gifts, really expensive jewels. I wanted terribly to keep them, I had so few luxuries. But of course I couldn't. I sent them back each time, and always something just as lovely came back I was intrigued-and scared. Then one night, the mysterious gentleman made an appearance back-stage. My knees shook as I went up to meet him. Gosh, he was a stunning looking man! Tall and dark and very correct. I told him sadly that I was married and had five children. So after that he wrote very formal letters, addressed very respectfully to 'Señora.' It's rather

"Perhaps marrying at an early age kept me out of mischief. I'm so busy. Eleven pictures in fourteen months. And when you've got nine brothers and sisters, you don't get any grand ideas about yourself. Nobody spoils me because I happen to have rest of the family put together.

Nancy didn't mention her baby. Babies of youthful stars aren't for publication.
"How did you happen to leave steno-graphing on Wall Street for the Shuberts?"

INVITED TO WIN

"SISTER Terry and I rehearsed a sister act which we did at parties. We entered several home-talent nights at local theaters and won the prizes. Then the managers of the different theaters who had amateur nights would call us up and say, 'Come on over and win a prize

"So we got to thinking we were real good and tried out before J. J. I guess we weren't so hot after all, because though we were given a specialty in 'The Passing Show' it given a specialty in 'The Tassing Show' was cut out before dress rehearsal, so we remained as chorus girls. Believe me, speaking of temptations, if a girl wants to go gay there's plenty of opportunity in an office. "Joan Crawford was awfully ambitious. She didn't let anything get in the way of her

ultimate success. Every time there was a little number one of the chorus could do,

little number one of the chorus could do, Joan would go down on her knees before J. J. and beg him to let her do it. She has softened a lot, don't you think? She init' as reckless and hard as she used to be. "Jimmy Hall was the juvenile in the show. We're on the same lot now. Nice, isan't it? J. J. used to say he was going to isan't it? J. J. used to say he was going to just the same of the didn't care particular-ty. It shows the same lot now. The ambitton that has ureed me ahead. ambition that has urged me ahead

ambition that has urged me ahead.

"When the show went on the road I told Shubert I might consider going along if I got a good enough part. I had no interiority complex, you see. J.J. said, 'Sure'; and I was all set to leave the family homestead when mother said, 'No.' So I got married and came to the Coast. Jack went mortied and came to the Coast. Jack went opportunity was 'Chicago.' The week before we opened some writer said some discouragine things about me in her column. couraging things about me in her column, Poor Nancy! She never could play such a difficult rôle. Way above her head. That sort of thing. Made me furious. I studied hard and got excellent notices

"M Y first screen test for Fox was terrible, I resigned myself to remaining on the stage. Then I was tested for 'Abie's Irish Rose.' With the help of a good cameraman and make-up artist I wasn't so worse.

and make-up artist I wasn't so worse.

"Pictures aren't so much fun as the stage, but I like them. We do most of our work at night, now. It seems natural to be sleeping during the day again. But I'm prouder of my husband than anything I've done. He called me up the other day from New York and said, 'Darling, what shall I do? Everyone wants my play. ... I sn't it marvelous?"

She leaned forward confidentially.

She leaned forward confidentially, "Listen, I've got a crazy ambition. You know how every chorus girl on Broadway considers the Follies' her ultimate goal! Well I've still got a yen to appear in the Follies! I want to be one of those grygeous girls strutting across the stage. Funny, sar't it, when most Follies girls are dying to get into pictures, Life is like that, huh?

The Love-Life Story of Ruth Elder

(Continued from page 45

and sailed haughtily in to prove that there was one of his hady-pupils who would not make a fool of herself about him. I did everything I could to make it uncomforteverything I could to make it immoniforshibitation. Durch to Impair a paper bag, while he was lecturing. He sent me home. I was delighted and said so. Finally it came to the point where I wouldn't open a book for him. He'd keep me after school and make me study until I could answer his every question. That started talk—"teacher's pet'—and, oh, you know the usual high school lingo. I realized I was making a fool of myself just to be different, for spite, bein and show the girls I could do it. I started going around to parties with him. Then—well, he kissed me. What does a girl of sixteen know about kisses? Although he was still repulsive, his kisses fascinated me. Probably every woman has had that experience—some man whom she knows experience some man whom she knows she doesn't really like, yet who, through his very repulsiveness, casts a physical spell over her. One night after a party, he said, "Ruth, today is pay-day. Let's run away and be married."

THE WEDDING TELLS

THE WEDDING TELLS
JIST why I did it—who can tell? To
prove to the girls I had really captured
this man whom they had fought over? To
find out what was back of this strange
physical attraction? To answer the curiostity which is in every girl about marriage?
Some friends drove Claude Moody and me
pounding against my breast like wild waves
against a break-water. At the parsonage
door I could hardly keep from turning
about and running those thrity-odd miles
back to my mother. But those others. I
had said I would do it. To refuse now,
didn't hear a word of the ceremony. It
might have been a judge pronouncing the
diovoce rather than a minister tying us fordivorce rather than a minister tying us for-

The two years which followed—do I have to talk about them? They were the kind of Hell which the Bible has not pictured. I was too proud to tell—I had done this thing; how could I undo it? But there comes a how could I undo it? But there comes a time when desperation goads a woman to anything, even breaking all of the conven-tions of her upbringing. And I sometimes believe that murder is easier for a woman than tearing down for the first time the ideas and ideals which her mother has in-mate. I thought I would be stignartized forever as a divorce. How foolish that seems today. That was only six wears are. That was only six years ago, but what a difference six years can make in the life of a woman—in the life of a country.

I TOLD him one night I was going. In the morning I had vanished. My aunt had taken my body and what was left of my spirit to Panama. And that country brought life back to me. It was so different. We danced, we swam, we rode, we lived and enjoyed as young things should. At home I the first time I was carefree-a canary test-

ing its wings outside its cagings.
In a few weeks there was a new man.
Wasn't that natural enough? Wasn't I a wasn't that natural enough? Wasn't I a completely new person? Lyle Womack thought he was dying of a broken heart when I met him. The one girl whom he had loved, the girl to whom he had sent all of his



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Mum is not expensive; especially in the 60c jars which give you almost three times the quantity of the 35c size. All druggists.



P. & A

Although her early environment was anything but like that of the sophistication of the Parisian Suzanne Lenglen's, there is between that celebrity's appearance and Ruth Elder's a distinct resemblance—even to the bandeau about the hair

income month after month to keep her in the University of California, had married his chum. My sympathy, for I understood, brought us together. In a few weeks our dual pasts had been forgotten. They had merely been training schools for our present undying passion. We would meet at dawn and stay together until late evening. Swim. Sun on the sands and bask in the happeness Prausma. The lure of the place—the lure of romance as we pictured it for one another. He followed me back to the States and we were married.

The story of my marriage with Lyle is the

Lie story of a woman who gradually sees her story of a woman who gradually sees her heart breaking. Oh, the bitterness of it. Will love such as that ever return? Will love such as the ever return? Will love such as the longing? Bah! I think not. All love is like the waves. I bibusters in and dies out. It—but I must not picture too vividly cynicism as I have learned it. Perhaps I am mistaken. I hope so. I should hate to feel that all women must feel this way about it.

FALLING FOR FLORIDA

AS long as we were in Panama we were happy. We lived in a cottage by the sea. He had a fairly good job. I had a little boy named Billie who belonged to a neighbor, to interest me while he was working. But above all, we had each other. Why of, why, can't people be content with the happiness which tood gives them at one time or love be satisfied to save and have children and lead a normal existence?

and lead a normal existence?

Two men came to visit. They had cleaned the bronds real existe. Lyfe felt ne could be the bronds real existe. Lyfe felt ne could be the bronds real existence and the bronds real existence and left, our meager savings the only surety between us and starvation. We went to North Carolina for the summer, in the wake of the tourists, couldn't I trief it. All y fact and when he talk to him for hours and then said, "Well, little girl, you'd better go back where you came from—you don't know what this is all about." And I answered, "But I must sell sabout." And I answered, "But I answered." But sell sabout." And I answered, "But I answered." But I answered. "But I answered." But I answered. "But I answered." But I

we were down to one hundred and twenty dollars. Some chance friends were going to

Florida. I begged him to go—but he thought he could put at least one deal over. I divided the money evenly with him. At Lakeland, where we landed, I got a room for three-fifty a week. Did I say a room? An old iron bed and a mottled white dresset and a door which opened into a dingy hall that led to a bathroom—which was co-operative.

I believe I went to every store in that city asking for work. Finally a dentist just opening shop gave me a job at \$12.50 a week. I sent the balance of my sixty back to Lyle and asked him to join me. He secured a position—but was fired in a week because he knew more than the people who hired him.

WHEN RESPECT GOES

THERE'S really no use in going into details. Perhaps you think that money
has dails. Perhaps you think that money
has dails. Perhaps you think that money
has daily the second of the second of the second
into the second of the second of the second
into the second of the second of the second
tude toward it. And a man who is willing
to the in wife work while he sits at home and
reads magazines—even though they are
about aviation. Ah, the old saying is only
too true: when respect leaves there is not
even the shell of the old love to hold a man
of the second of the second of the second
they could he have lived if I had? We just
didn't live together as man and wife. When
respect goes, that is impossible. I started
taking aviation lessons. Lyle's interest in
aviation did of that much for me. I went
out to the field at noon and at night. Fifteen
minutes at a time at first. Perhaps it was
that I liked the air so. Up there, I forgot
With the wind blowing against me.
George Halderman was my instructor.
At first he had socified at the idea of a woman

George Halderman was my instructor. At first he had sooffed at the idea of a woman start of the half o

some friends in Wheeling put up the money; and you know the rest of that story.

LOVE, PLATONIC AND FRENCH

SUPPOSE I'm the only woman in the I world who spent two entire nights with a man and never had my motives questioned. in this one hundred per cent brotherly, pal

In Paris, well, there was a French minister In Paris, well, there was a French minister of aviation—Bokowniski. He is dead now. He made such beautiful love to me. And I could have cared for him, too. Only—I couldn't take him seriously. Frenchmen have such a beautiful way of making love to you, but I was still too disillusioned to take his love from the surface and enjoy it. Frankly, my thrill was from having men meet me as an aviatrix and stay to like me

THIS TIME MORE CAUTIOUS

N New York there was a man, a millionfamily has recently been in the papers. He offered to pay for my divorce; he showered everything which love and money can comeverything which love and money can com-bine upon me. He wanted marriage. Per-haps I was foolish, but I was afraid. A woman is careful after she has once burned

woman is careful after she has once burned her fingers with mattimony. Hollywood. Well, when I first came, my name was in all the newspapers. They were even running a column on what I ate—remember? And Hollywood men like to be seen with celebrities. You can't blame them, It's good publicity for them. I went to be seen with celebrities. You can't blame them, It's good publicity for them. I went to be seen with celebrities. You can't blame them, It's good publicity for them. I went with a went with the went to be seen with the seen the see

du fielp me: I adored him for it. Yes, she hesitated a moment, when we were on location Richard did do a little incidental love making. What actor doesn't in this city? It's as natural to them as driving a plane is to me. But Kichard was really in love with someone else and I was still suffering from lost illusions.

DEN LYON has said, I hear, that he deem't like to be named as the incidental man in these love-lives. Well, he inn't incidental in mine. He's the best friend I have in the city. I went with him a long time. Of course, we were reported engaged. You can't poke your head out of a car in which there is a man, here, unleast the was fond of Ben and he was fond of me. No, nothing broke it up. We are still fond of each other and I am hoping he and Bebe will find every happiness together.

Hoot Gibson'—hes smilled softe— was through here until I met him and he gave me my chance again. I know all the rumors, but who pays any attention to rumors, here? Don't you think Hoot and I have had enough trouble without trying to make up a love-story about us?

No. I am twenty-four and I'd hate to think that real love for me had flown for-ever. But, who knows? Perhaps tomorrow on the street and be re-born again as I was in Panama. It takes men to give a new birth to the life of a woman. Let's hope it may come to me and to every similarly disillusioned woman,

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GENTLE WAY TO END A CORN







AL Says There's A Reason—

The whole country was set talking a month or so ago by Charlie Chaplin's attack, published in MOTION PICTURE, upon the

Charlie said they killed the three most magnetic elements in pictures: the art of pantomime, beauty and sex-appeal

And everybody got so wrought up over it, either agreeing with the famous comedian or differing with his views, that we decided to get another and equally accomplished artist to give his opinion.

And we did. And how he gave it!

We hardly need tell you his name. He's the man who made the talkies. The man who made mammy songs and sonny boys

Al Jolson, of course.

Al got all excited when he talked about what Chaplin said. And he not only came out with the belief that Charlie is all wrong, but he came out with a reason for Charlie's prejudice against films that you can hear.

Pretty hot stuff! Pretty interesting stuff! Pretty authentic stuff, too. For if there's anybody who knows what people want in entertainment and if there's anyone who knows what talkies are worth, it's Al Jolson.

He said, at the end of his remarks on Charlie's comment and the reason for its trend, that they wouldn't make Charlie feel like Sonny Boy and climb up on his knee. Not on his knee.

It's not that Jolson's against Chaplin. He's one of his most fervid admirers. But Al does have to say what he thinks. And he knows how to, so that it hits,

And you'll find it does hit, too, when the August issue of MO-TION PICTURE comes out: the 28th of June. Watch for the date and your copy. The article, "Al Jolson Answers Chaplin" is-alone-worth twice the price of admission.

MOTION PICTURE

"It's the Magazine of Authority"

You Can Eat the Same Soup

tailor by the name of Mackintosh, whose tosh is his best tailor. Douglas Fairbanks gave "Mac" his best wishes in 1920, and they are still on display in the window. Charlie Chaplin burst into poesy at Mac's chartie Uniplin burst into poesy at Mac's expense somewhere back in the Essanay, period, to judge from the photo he wrote on, with the inscription "To Mac—Faithfully." James Ford just writes "To my friend Mac." Buster Collier, who will have his little joke, says "To Mac—may you always suit me." Among other much more upresuit me." Among other much more unre-served tributes in the Mackintosh window is a photograph of Peter the Hermit, in is a photograph of received the rients, in technicolor, wearing a loin-cloth. Unfortu-nately this is not signed, so we cannot be sure whether this is where Peter buys his loin-cloths. The inference is, however, that if he doesn't, he certainly ought to.

The different sports shops, of course, show in their windows photographs of the stars playing their favorite games. Drug stores in general, for instance, make a prac-tice of displaying pictures of well-known screen players holing a choc-malt in one. In the window of one sports shop Harrison Ford may be observed playing the new game of "Horses," just to show that even stars are not above their little bit of fun. Two blocks farther down the Boulevard the estimable Maison Gebber displays Al Jolson in the midst of that most popular of all

Cutie Stuff

(Continued from page 59)

also shoving an offer at her and she was dizzy with flattery.

She finally chose Paramount "because of their prestige." But it wasn't a particularly

They cast her in Westerns, for which she and a trick horse. But she got started at them and for a while it looked as though

A TRIBUTE TO TOM

WHEN her contract lapsed and wasn't VV renewed, Tom Mix engaged her for a couple of close-ups with Tony. For over a a couple of close-ups with Tony. For over a year she shared the hero's affection with a horse, a colt or a donkey. Her private opinion is that Tom is a peach to work with, "Such a gentleman, honey," is the way she looks at it. "Always protecting you and seeing that nobody tells you dirty stories, which is such a relief after the first hundred

After the Mix pictures Sally didn't work for six months. Not that the Mix pictures had anything to do with it. It was just one

"You would have thought I had poison, honey," she describes it. "I didn't even take a test in that time. I would have been a test in that time. I would have open awfully blue and discouraged if I hadn't been so busy having a good time."

Sally goes places with the young son of a local automobile millionaire. Every once in a while they have a scrap and Sally's life is

supper rooms. They dance divinely, espe-



Playmates, even though they are grown up: Cliff Edwards, known as Ukulele Ike, picks out the chords and Bessie Love strums them, in an interval between scenes of a new revue they both appear in

cially to tango music. They do elaborate and complicated steps with serious faces, their heads close together.
"We've gone together so long," Sally said. "Two years. We ought to dance well together by now, honey."
For Christman ke.

together by now, honey."
For Christmas he gave her one of his
Dad's snappiest models of a roadster. It's
got lines and color. It's collegiate. It's
a perfect setting for Sally, who manœuvers it
in and out of traffic without hitting a thing,
but nearly. When you suggest that there
might be something serious to the romance,
Sally only shakes her head.

"Make a weaderful her. We have simply the

"He's a wonderful boy. We have simply marvelous times together, honey," is as far as she will commit herself.

as she will commit herself.

She refuses to commit herself that is, upon any but the more superficial aspects of the affair. She will relate outward incidents but she will not take you down into

PREMIÈRES AND PICTURES

OF course, there are a lot of little things that we don't agree on. Tommy simply hates to go to premières. I love them myself. He says he feels like a fool walking down that long line of people. But I feel it does a girl in pictures a lot of good to be seen you aren't going to take a look at the screen now and then?' But you can go to see a picture any old time. And you can't always

"Joan Crawford looked simply wonderful at the opening of 'The Iron Mask.' I think

is wonderful that they are so happy together. She's really a wonderful girl, honey." Just then four men stopped by our table at the Montmartre and as Sally said, we didn't get much of a chance to "interview" after that. But she wants me to drop over on the set sometimes and see the pretty clothes she wants for the first time since she's been in pictures. I'll bet she will be an eyeful for a close-up, if you know what I mean, honey.





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> DeMiracle WASHES AWAY HAIR



Revoice English

It's just no fair: That-lad has everything, ACCENTS ARE NOT ASSETS

MARY Brian surprised everybody with her early tests. For the voice of the

screen's gentlest ingenue became deep, res will have to change her type to suit her

voice.

And accent of any kind will narrow one's opportunities. One will have to play accented roles. Emil Jannings, Nils Asther, Victor Varconi and Lily Damita. will be playing broken English parts for some time to come. And Rence Adorée, who shines in cert. af a long, series of the rolls of Eproch pect of a long series of the rôle of French

On the other hand, an accent may be very useful. Johnny Mack Brown found his Southern drawl an asset when Metro-Goldwyn-Mayer were looking for a leading man for Norma Shearer's picture, "The

Little Angel.

Johnny wanted the part very much, but until word went forth that the young man in the story was a Southern gentleman. John stepped forward and strutted his

drawl. And he got the part.

Raymond Griffith seems to be in the worst synthem of anyone. For Ray has no voice at all. He lost it years ago, doing a shouting part on the stage. But Warners tell me that they made a test of Ray's husky whisper and that it comes over well, every word being distinct and clear

SING, RAMON, SING

RAMON Novarro is another player who has reason to be pleased with the new form of pictures. For Ramon has always wanted to sing and has been torn for years between the desire for a grand opera career and a career in pictures. Now he can combine the two.

For a singing voice is important. In fact, Al. Jolson's singing voice is really respon-sible for the wave of talkies. There had been talking pictures and sound pictures for two years or more, but no one had taken them seriously. "They can't last!" had been the verdict of Those Who Knew—or thought

Then Warners brought out Jolson in "The Jazz Singer." The Big Boys went to see it-just for curiosity. They were prepared to be contemptuous and perhaps amused. They came out of the theater, muttering to the selves, "Look what's happened to us, went home to send for experts to draw up

plans for sound stages to be built at once.

Al Jolson did it. With his Mammy songs! And we'll never be the same again.

THEN there is Pauline Garon, who would like a tiny Dresden figure—and has a voice like a newsboy. A big newsboy. There is a problem for the sound experts. We have been Pauline. Can they make her sound the way she looks

There is the sophisticated Irene Richwhose voice comes over with a naïve tinkle ahem!—shall we say, pasts?—which she has played in the last few years. No lady with a past should tinkle.

Norma Shearer complains that she chirps—as does Louise Brooks. Both are studying

voice assiduously.

Greta Garbo's slow, accented, low-pitched speech seems quite in keeping with her screen characterizations. a harassing, perplexing question.

City.....State...

Kleenex Company, Lake-Michigan Bldg., Chicago, Illinois. Please send sample to

The two youngsters were rank amateurs— and knew it. They were badly frightened and had to be reassured and soothed before they could speak their lines with the req-uisite ease. With them it was simply a matter of making them feel at home, working up the proper emotion and then record-But Chester Conklin had had stage ex-

even approaching such a character because

But Mary has a husky, low-pitched voice, attractive enough, but not at all what you

would expect from the madonna type she has played so often. Doubtless make-up will help her to look the way she sounds—

and Mary will be playing Bowery Nells from No one knows exactly where he stands. Bryan Foy, who has been responsible for more talking pictures, to date, than any other director in Hollywood, and who is now

Warner Brothers, predicts that most of the shining lights of the silent screen will be looking for work six months from now.

ter of years of training. Screen actors have not had it. We shall have to get people who

Jack Warner, whose company fathered

the talking picture, does not agree with Mr. Foy. Eighty per cent, at least, of the people

who have been successful in silent pictures will get across in talkies," he says. "The big difference it will make is that it is going

to take brains to work in the new type of

pictures. It will not be enough merely to

look nice and walk through scenes like pup-

are speaking lines, you must make them convincing. And you cannot do that unless

you have an intelligent idea of what you are

THE STAGE A HANDICAP?

AND Robert Milton, prominent stage di-rector who has come to Hollywood from

New York to assist in the production of talking pictures at Paramount, finds that

stage training may be as much of a handi-

was making a test of a scene with Charles Rogers, Mary Brian and Chester Conklin.

as a help to a player who is essaying talking picture rôles.
"For instance," says Mr. Milton, "I

pets, as it has often been in the past. If

talking about.

"Only people who have had stage training are going to make good," says Mr. Foy. "The quality of the voice does not matter. It is the ability to put over lines convinc-ingly that counts. And that thing is a mat-

perience. He left the stage twelve years ago to enter pictures and had reason to feel that the stage technique of twelve years ago was a very different one from the modern meth-od. Not only that, but the technique of talking pictures is a different matter still.

Talking pictures, it would seem, are going thrust Chester Conklin into dramatic rôles instead of the comedy he has played

Buddy Rogers apparently has nothing to fear from the noisy form of pictures. Not only does his voice register beautifully, be-ing smooth and sensitively expressive, but Buddy has two accomplishments besides

Address.....

In and Out of Focus

And the Answer?

WHEN ESTELLE TAYLOR got off HEN ESTELLE TAYLOR got off the train at the Los Angeles station, a reporter stepped up. "Please, Miss Tay-lor, answer one question: Are you and Jac going to get a divorce?" Estelle's eyes flashed, but she laughed. "I'm ashamed to think California is so behind the times," she said. "Fancy! A reporter asked me the same question when I left two months ago."

4nd Who Ate Them?

A FAMOUS MOVIE STAR lives in the gling character man and his wife have their home. It came to her ears that the couple was practically starving and she dropped in to see them. A basket of provisions followed on the heel of the visit. "And," said the character man gratefully, "she didn't just send us food. She included a package

Meet the Family

Nest the ramity

RUSSELL GLEASON dropped in at
thenry's the other evening, expecting
to meet his father and mother. Not seeing
them anywhere, he made for a vacant table
in one corner. "Sorry, bo, but you can't
sit there, said the waiter genially. "That's
reserved for some famous actors, that is,
The Gleasons. If you'd like to stand over
by the door; I'll point 'em out to ya when

Boosting His Own Stock

I SURE HOPE this picture is a success.' Al Jolson said into the radio transmitter at the opening of "The Desert Song."
"Maybe then the Warner Brothers stock will go up. It's low enough now. I know because I own some."

Her Relentless Public

AT FRANCES MARION'S farewell party A in her beautiful home, now sold, Polly Moran stood in the center of the drawing-room singing grand opera lustily without a pause in the conversation about her. At a paise in the conversation about her. At the end of the song she clutched Buster Keaton's arm. "Oh, make them stop re-calling me," she begged. "Make them have mercy and not encore me again."

The Mistake of His Wife

MAY I SPEAK to the supervisor?" asked the blonde of the new secrealways pleased to see pretty girls like you,"
replied the genial secretary, "Is that so?" replied the genial secretary. "Is that so?" said the blonde freezingly. "Well, tell him his wife is waiting for him."

Safeguarding His Crown

THE WIFE of a screen sheik was speak-ing of her husband's hair treatments. "He has to be awfully careful," she con-fided. "He has such a beautiful scalp, you

The Biggest Thrill First

THE "TRADER HORN" COMPANY
has at last departed for darkest Africa. They do say that Natalie Moorhead and tests for their nerve, the severest being to have Lon Chaney pop out at them from behind the casting office door.

Sleepy But Willing

THIS WAS AT ONE of those wild Hollywood parties. Everyone was in a hilari-ous mood. A girl who writes scenarios had just confessed an ambition to meet a cerNonspuss Keeps Your rmpits Dry and Odorless

DRY and odorless armpits are an absolute necessity to all well-groomed men and No one can be at ease or comfortable who is a victim of armpit perspiration and its disagreeable odor.

Dry and odorless armpits are easily and quickly available. A few drops of NONSPI (an antiseptic liquid) applied to the underarms will keep them dry, odorless and sweet,

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to parts of the body where there is better evaporation—and need be used on an average of but two nights each week.

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Be sure to ask for the double strength Othine as this strength is sold under guarantee of money back if it fails to remove your freekles.



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hair. Acts in safe, natural way—no dyes or harsh bleaches—fine for scalp. Already used by a million blondes. At all leading drug and depart-



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Yes, Grow Eyelashes and Eyebrows like this in 30 days

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rows.

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Results Noticeable in a Week

Results Noticeable in a Week
In one week—sometimes in a day or two—you
notice the effect. The cyclasies become more beaunotice the effect. The cyclasies become more beaucut allows itself. The eyrbrows become sheek and
tractable—with a noticeable appearance of growth
and titaches. You will have the third of a fire
through the cyclasies of th

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tain supervisor. "Hooray!" said her neighbor. "Here's a gal with ambition. She wants to get some place in the world." "Eh, what's zat?" cried the juvenile sitting across the table, awaking from an anti-Volstead slumber confused but accommodating. "You wan't og some plash? I'll take you."

Nature's Mistake

THE NEW STUDIO ARTIST of the modernist school was displaying a garden set he had just designed for a technicolor picture. "But," objected the director, "you have the roses blue and the lilies green. Look at that real garden outside the window." The artist glanced into the studio yard and waved a lofty hand of disdain. "Those flowers," he said, "are all wrong—absolutely wrong."

Darned If She's Not

BELLE BENNETT, so we are told, is about to adopt twenty children. Which may explain why, when we interviewed her last, she stretched her arms wide, smiled in-effably and murmured, "I am Mother to All the World."

Lipstick and Cheese

LOUISE FAZENDA is the most original girl in the movies, without a doubt. The other day on the set she began to rummage in her make-up box, among the eye-brow pencils, rouge, powder and lipsticks, and produced something wrapped in a square of oiled paper, "Have some," she offered. "It's good." It was a piece of Swiss cheese. "Maybe you'd better save it. You might meet a mouse later in the after noon," we murmured. But we ate it all the

The Dog Dyes

THEY TELL ME that Reginald Denny was approached in the lunch room at Universal not long ago by a man who had emversal not long ago by a man who had a dog for sale. A remarkable dog of strange color and with a ruff of long hair about its neck. "A very rare breed," the owner said; and Reggie agreed and purchased the dog for much money. On the way home it rained, and when Reggie called Bubbles to come and admire his rand des their come and admire his rare dog, their eyes met a distressing sight. The beautiful golden color had washed off, likewise most of the long hair, leaving pure mongrel behind.

Fame

THE AL BARNES CIRCUS is in town and among the freaks is one who advertises in huge letters, The Man Who Doubled for Lon Chaney's Legs in "The Unknown."

Secret Courage

Secret Courage

AT AGUA CALIENTE the other day a
dollar bills negligently upon the table. She
woman stood and tossed thousanddollar bills negligently upon the table. She
wore a backless gown. And she was oh, so
sophisticated. But in her perfumed handkerchief we saw, as we leaned over her
shoulder to lay a modest dollar bill on the
baize, she had hidden a tiny bottle of oldfashioned smelling salts.

The Picture of Prosperity

SAM HARDY has his own picture printed on his checks. "And that's why he's laying up money," his press agent declares. "Everyone would rather have a check with Sam's picture on it framed than to have it cashed."

Trans-Atlantic Note

THEY were talking about the present European tour of Florence Vidor and her husband, Jasch Heifetz, the violinist It was clear enough that Florence, in Paris, would be frantically busy buying clothes. How would Jascha engage his spare moments? The answer came, from an unknown assailant, "Oh, he'll probably inte foldle away his time."







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SHORT STORY WRITING

And So to Wed

out of planning a big wedding over again. The marriage of Vilma Banky and Rod La Rocque a couple of years ago still stands

THE GREAT BANKY WEDDING

WELL do I remember the consternation VV of one newspaper reporter who had written her story of the wedding the day before it happened, from information furnished her by Sam's press agents. She had opened her account with the words, "Happy is the bride the sun shines on!" And that night it rained the proverbial pussies and pups. She was in a terrible state of nerves and didn't recover until the Which just shows you what

Anyhow, Vilma and Rod honored all the old customs and ceremonies and superwore an old of jewery, carried a course, rowed hanky; her wedding gown, of course, was new and she wore a blue—tul! tut! chemise. She refused to don her wedding gown—even for publicity pictures—until time for the wedding. And when they returned from the honeymoon, Rod fol-

the two are still idylically happy and Vilma even threatens to give up her film career and settle down to the more interesting business of being Rod's wife.

dings seem to take better in Hollywood than the impromptu ones. Colleen Moore and John McCormick were married in church, with due regard to all the customs, ceremonies and superstitions. And they

Esther Ralston and George Webb, Billie Dove and Irving Willat, Jobyna Ralston and Dick Arlen, happily and apparently permanently wedded couples, all were maramid the popping of flashlights, at least with some semblance of ceremony and dignity. All three of these girls admit to following some, if not all, of the old superstitions and to having rice and old shoes hurled at them after the wedding was

BETSY'S GARTER

REGINALD DENNY'S new bride, Betsy Lee, is an efficient young lady. She made one small garter answer all the requirements of the old jingle. It was borrowd from Mrs. George Lewis, it was old and it was blue. The rest of her wedding

attire fulfilled the need for something new.

And, speaking of superstitions, Evelyn
Brent says that she was a scornful young at her first wedding, to Bernie Fineman. And moreover, that she was not worried in the least when it poured down rain on her marriage morn. But you see the first mar-riage failed to take and she divorced Bernie some time ago. So when she was preparing to go to Mexico to be married a second time a few months back, she admits that she took nearly all the traditional pre-

Why, I couldn't enjoy my wedding at "she related. "Because at the last all," she related. "Because at the last moment Dorothy Herzog suggested that I put a dime in my shoe—for riches, you know. That was one I hadn't thought of. But I agreed and the thing made me so (Continued on page 111)

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> Picture in Colors of Josephine Dunn is given free in AUGUST MOTION PICTURE

KEEP YOUR SKIN YOUNG

Tedious treatments unnecessary if the soap used for daily cleansing is

esino

True Hollywood Ghost Stories

(Continued from page 29)

behind the bushes laughing at you, probably.

UXTRY! Uxtry! All about the turrble accident." The newsboy was making a ccident." The newsboy was making a return trip, and Bob went out to meet him. a return trip, and 500 went out to meet min.
He came back with a white face, handing
Betty the paper with the flaring headlines.
"Aviator Crashes to His Death as Crowd
Looks On," she read. "Emory Rogers
Killed by Mystery Accident. It is believed
that some part of the plane must have given

Emory Rogers had made the plane himself. He was passionately proud of it, proud enough perhaps to come back from the far place where he had gone to defend it.

A location trip to Truckee is always tiresome, and the company making "Over the Border"—significant title!—found the evenings endless. The men of the company could yawn over poker in the back room of the hotel where they were billeted, but the only two women along—Betty Compson and the script girl—were bored to the point of desperation at the end of the first week. It was the script girl who suggested making a ouija board out of a playing card and a lettered sheet of paper and asking it questions, just for fun

The card, an ace of hearts with one end The card, an acc of nearts when one chun pointed, slipped aimlessly over the paper under manicured finger tips, refusing to answer their giggled queries as to future husbands and success in pictures until, just as they were about to give it up, suddenly it began to move slowly and purposefully among the letters spelling out amazing

"I am Lieutenant Philip Rust of Wheel-West Virginia. I was killed in the

THE GHOULISH GALLANT

THE two girls stared at each other. In the room beyond roars of laughter from the poker players sounded suddenly faint the poker piayers sounded suddenly faint and far away. The polished pasteboard moved again under trembling finger tips, "I saw you in a picture. They ran it for us in France," it said. "I fell in love with you If I had not died I would have come out here and found you.

The pointer went on, picking out the letters, forming ardent words. She was the most beautiful woman he had ever seen. He had gone to his death thinking about her He had golde to his death thinking about her picture. And then, as if conscious that even a ghostly suitor should have references, he spoke of his family, his education at the University of West Virginia, begged her to write his mother.

write his mother.

"I made inquiries," Betty says. "I found there was a wealthy family named Rust in West Virginia, and them—I didn't go on any further. I was afraid."

"H-how did you get killed?" chattered the script girl presently. Her voice sounded weak and silly against the masculine tumultin in the second of the secon

was killed kind of like that, just six months ago. Do you know-have you met-" How should one talk to ghosts? "His name

was Emory Rogers."
"I don't know him," Lieutenant Rust said. "It's a bit difficult to find people here. But I'll try if you'll be here tomorrow night,"

As soon as they touched the pointer the As soon as they touched the pointer the next evening, it began to talk in evident excitement. "I've got Emory Rogers here. He's a great chap. I'm certainly glad you told me about him. Both being aviators, and both dying the same way, has made us friends already. He wants to speak to

"H -h-hello, Emory," faltered Betty

The pointer was moving very differently now, darting more swiftly about the board with a jerky motion. "Hullo, Betty," it spelled. "Where's Bob? Gosh! How I do love you two fool kids.

The tears sprang to Betty's eyes. His way of phrasing things—she could not be mistaken! "Emory," she whispered.
"What happened to you on that flight?"

HE RANG IT

"I fainted," he answered. "But nothing went wrong with the plane, Betty. She was going as sweet as a song. I wish trouble. I didn't feel like going up that afternoon. Remember? I told you so."

"I remember," she nodded. "There's another thing I remember too. I asked you to drop in at my house on your way bell rane—three times."

bell rang-three times.' "I rang it." The pointer was moving like a live thing now, picking out the letters almost too swiftly for them to see. "I

thought I'd stop in and ask you about the "But," Betty spoke with lips suddenly

dry, "that was after the accident "Yep," said the points "Yep," said the pointer with dreadful matter of factness. "You see I didn't

know that I was dead then. No ghosts? But you and I know better, you and I and Betty Compson who sat in that dark and windy mountain cabin and taixed with a friend who had died. In the old slangy, clipped phrases he told her that people went on with their work wherever they were. He was making a marveolus new model of an aeroplane now. Betty really ought to take up flying. If was all quite commonplace talk, if there had been a young aviator sitting there beside them. But there was no one.

HOW HE KNEW

ONE thing more she asked him. "How did you find out that you were—dead,

"I met my Aunt Elinor," the pointer spelled. "She died when I was a kid. When I saw her coming toward me I knew that I must be dead, too

must be dead, too.
"I called up Emory's mother when we got back to Hollywood," Betty Compson says quietly. "I asked her if she had ever had a sister and she told me, 'Yes, one. Her name was Elinor and she died twenty

years ago."

Was she afraid of whatever stood beside her that night at Truckee? Betty Compson shakes her head, "They were so young—such nice boys. Emory just wanted to tell me that his plane hadn't failed him. And Philip Rust—" She smiled a little secret smile. After all, why shouldn't a ghost, a smile. After all, why shouldn't a ghost, a gallant young Southern ghost, a gallant young Southern ghost, come back for the purpose of making love to a pretty lady? Somehow I feel certain that Betty Compson will take her ouija board and listen to Lieutenant Philip Rust again some

And So to Wed

uncomfortable that I could hardly keep

swer the questions."

Louise Fazenda's tootsies pained her Goodness knows she deserved that privilege. She was working in "Tillie's Punctured Romance" and had to report at the studio early the next morning to take a funny

MAYBE John Barrymore had tired feet at his wedding, too. I am told that he wept quite sloppily while he was being The Russian actress, Baclanova, who

married Nicholas Soussanin this spring, had tered from ours. They used a double ring ceremony and Baclanova was horrified at the idea of having jewels in a wedding ring. Each wears a wide, heavy gold band with the name of the other engraved inside it. They must never take them off. Nor wear jewels of any kind upon that hand. Russian

who marry so often and so gorgeously in make-believe, before the camera. They must know all the ritual by heart and the tulle and gardenias must feel like working apparel. The bride has assumed that dewy-eyed look and the groom that ex-

Drop a little tear, somebody, for these poor human puppets to whom even the rituals of romance have become automatic through long, workaday habit.

Diamond-Studded Whims

(Continued from page 35).

For Christmas last year Forrest Halsey gave Corinne a complete set of exact reproposed to be only one other duplicate collecin New York. Now do you believe in

Norma Talmadge rests between satin, ones for her town house. Beige and blue ones for her beach place. She cannot rest befor her beach place. She cannot rest be-tween lowly linens. On her dressers gleam bottles and flagons made of the tears of Renaissance nuns. On her walls hang tapestries bearing the princely tag of Gobelin. In her wardrobe hang fur coats stripped from the back of every creature opera, and one for the tennis courts

\$2,000 A MONTH

HAROLD LLOYD pays \$2,000 every of maintaining a staff of Great Dane dogs. They afford him the pleasure of ownership, believe there are from forty to sixty of Dane for a day you'll be able to figger it
(Continued on page 113)

Win a Nash Sedan



\$2,750.00 in Cash

Someone who answers this ad will receive, absolutely free, a fully equipped 7-Passenger, Advanced Six Nash Sedan, or its full value in cash (\$2,000.00). We are also giving away a Dodge Sedan, a Brunswick Phonograph and many other valuable prizes-besides Hundreds of Dollars in Cash. offer is open to anyone living in the U. S. A. outside of Chicago.

Solve This Puzzle

There are 7 cars in the circle. By drawing 3 straight lines you can put each one in a space by itself. It may mean winning a prize if you send me your answer right away.



\$750.00 Given for Promptness

In addition to the many valuable prizes and Hundreds of Dollars in Cash, we are also giving a Special Prize of \$750.00 in Cash for Promptness. First prize winner will receive \$2.750.00 in cash, or the Nash Sedan and \$750.00 in cash. In case of ties duplicate prizes will be awarded each one tying. Solve the

puzzle right away and send me your answer together with your name and address plainly written. \$4,500.00 in

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Your Neighbor Says!-

(Continued from page 65)

drag and a host of interesting and wonderful people. But if you stop to analyze the two towns, their foundations are so radically opposed as to be almost opposite.
"Hollywood is based on fake, on counter-

feit, on sham and an impressionistic setting. On the other hand, Halifax is founded on on the other hand, Hallax is founded on ancient, picturesque and historical backgrounds. As you know, the original name of Nova Sootia was Acadia. Acadia and the locale known as Grand-Pré are a part of America's best literature. It was the home of Evangeline. As Longfellow so aptly de-

The murmuring pines and the hemlocks Bearded with moss, and in garments green, indistinct in the twilight'

"Nova Scotia, and its principal city, Halifax, are both old and honorable in the history of the world. Its landmarks and families are referred to with deference and pride. Just across the bay from my home is the estate of Sir Sanford Fleming, the man who standardized time for the United who standardized time for the United States. Near his home is the famous monu-ment to the Duke of Connaught, the one-time Governor-General of Canada and the father of Princess Pat, the idol of every

"Now, just for a moment, compare the Princess Pat with Clara Bow, one of the idols of the American people. Princess Pat, besides being a woman of royal birth, is an aristocrat in every sense of the world. A gentlewoman, cultured and charming, famed for her intellectual and athletic prowess. Her popularity is based on such lasting qualities as intellect, tradition and family. Clara Bow, on the other hand, is a girl of modest family, meager education, and a meteoric rise to fame. Her fame has been more lasting than that of most ingénue stars, but it is temporary at best. Five years from now Clara Bow will be forgotten and intangible and fleeting elements as screer personality and youthful It—that is the difference between the idols of Canada and

DIGNITY BEFORE SEX

BUT, you say, isn't Clara Bow the movie idol of Halifax? I will have to say no. Being first-cousins to the reserved Londoners, the Canadians, as a people, are naturally conservative. The favorite stars of Canada are such players as Alice Joyce of Canada are such players as Alice Joyce, Mary Pickford, Douglas Fairbanks, Norma Shearer, Janet Caynor, Clive Brook, Percy Marmont and that type of player. High class acting and genteel personality are appreciated in Canada more than sex-appeal.

"Of course, we Canadians like our own people on the screen. Many of Hollywood's most famous stars are from Canada. Such names as Mary Pickford, Norma Shearer, Wallace McDonald, and a host more, ap-

"As I mentioned before, Canada is forced to do most of her hero-worshiping at a distance. We see very few stars in person in Halifax. Rudolph Valentino was one of the few idols who ever made a personal appearof an idol to the Canadians as he was to the or an non-to-the Canadians as he was to the Americans and the town fairly buzzed with the excitement of his visit. He certainly lived up to expectations. We found him a friendly, likeable fellow and the news of his untimely death was keenly felt.

"One other thing that particularly im-presses the Canadians about Hollywood, is the generoity of her players in times of distress and need. I am referring particularly to the large fund subscribed by Hollywood at the time of the Halifax disaster, so many years ago. Famous actors add act. years ago. Famous actors and actresses were the first to donate their services to charity benefits and the Canadians have never forgotten it. Such generosity is not only typical of Hollywood but of the Ameri-

DOUBLE ENJOYMENT

"IN the short time I have been here I have made many wonderful friends both in and out of the studio world. My opportunity to work in pictures was extended by a mo-tion picture director of serials who lives a few doors from me. He happened to see me do some stunt diving at a beach club one do some still writing at a beach thus of day and gave me a chance to double for a male star. I would never take up pictures seriously as a profession, but I do enjoy fooling around the studios now and then. For one thing, the pay is good. I received \$250 for, one dive and almost double that

Due to my casual tie-up with the studios have received several chances at inside Hollywood that are not open to the other tourists. For one thing I had the pleasure of spending a day on Harold Lloyd's wonderspending a day on Haroid Lloyd's wonder-ful estate. I'm not going to try to describe it—it is beyond words. It features a golf course, a babbling brook where one may canoe, a waterfall and old-fashioned mill, a swimming pool, tennis courts and every-thing money and the landscaper could crething money and the landscaper could cre-ate. That estate is a monument to what Americans will pay for a good laugh such as Harold furnishes. The Canadian and the American humor does not always jibe, but Harold is one funster who is equally as popular at home as he is here. "A very fumny and flattering thing hap-pened just as I was leaving the estate. A couple of furnish who were negative through

couple of tourists who were peeking through the fence in an effort to see more of the gorgeous property stopped me and asked if I were Mr. Lloyd himself. I told them I

Even a conservative Canadian can't help being flattered at being mistaken for an American screen idol. Call them by any nationality you like, most movie fans are pretty brotherly under the skin.

Loud-Pedal Love

(Continued from page 31)

sensation of being in love with that sinking and rising sensation of being in the air, and what have you got but one swell thrill after another? It may be great to kiss with two feet on the ground, but with a couple of heads in the clouds—just ask Bebe and Ben. the clouds, real ones. Both Ben and Bebe than the world at their feet right after the ceremony? Many young couples have been

greater degree of safety. But safety and saneness and cottage doors have gone out of style in Hollywood love.

Making love with a jazz band has been introduced by Tom Mix with saxophone introduced by 10m MIX with saxopnone serenades dedicated to Gwen Lee, his new enthusiasm. No quiet, out-of-the-way places for Tom and Gwen. Not so you could notice it. They chose the background of the Montmartre for one of their more tender moments. The hour was noon. The

(Continued on page IIO)

Diamond-Studded Whims

(Continued from page 111)

It is reported that the Harold Lloyds are to adopt a small girl as companion to their own baby. There are so many meagre little children with rickety legs, you know. It is known that Marion Davies spent \$8,000 in one month on gowns, wraps, and shoes, and before another two weeks had speed by another \$4,000 had gone the way of all wimmin. This was in one shop. And Marion is, by common consent, one of the

Marion 1s, by common consent, one of the least pretentious of them all.

Wallace Beery took a fancy to aeroplanes.
He indulged it by buying himself one. He paid \$45,000 for it. It has a lounge upholstered in plush and ice-cold water runs.

stered in plush and ice-cold water runs. It is said that Ruth Roland gave Ben Bard a million dollars for a wedding gift. That may not be true. On the other hand, it may—for this is Hollywood. Her own wedding gifts would keep ten families in preposterous luxury for years. Solid silver luncheon services. All-crystal dinner services. The gleanings of the kingdoms of the earth.

Bebe Daniels has on her shelves in her new twenty-eight room beach shack some one hundred and fifty bottles of priceless never uses it. But it amuses her to collect

EVELYN BRENT has a similar collection. She doesn't know how many bottles she has. They are all unopened. Ever see a little stenog get a two-ounce bottle of Coty at Christmas time?

When it is necessary—and it often is—for When it is necessary—and it often is—nor Emil Jannings to eat caviar on the set, it must be of the twenty-dollar-a-pound va-riety. No careless delicatessen caviar for Emil. Twenty dollars, you see, may be the price of a pound of caviar. It may also be the price of a man's life. The price of a man's life.

Estelle Taylor's iast-Christmas guts anone would keep an ordinary family in food, rent and pleasures for several years. A diamond necklace. A fur coat. Twenty or thirty other little odds and ends. All from Jack.

Stepin Fetchit—now here's a laugh—

owns three Cadillac cars and gives orders to his own Filipino butler. Where else but in

There are all sorts of more trifling items: Lupe Velez pays one hundred dollars a

Lupe Velez pays one number domina-pair for her shoes. If the Morto it to the John Gilbert's new dressing-room on the Metro lot cost \$52,000. A nice family home could be had for less. Very nice indeed, where the state of the state of the dealers of the chees. Have you ever had to buy shoes for children on thirty dollars a week? Little Chester Conklin has a massively-installed organ in his new French chateau. We has, also, a swimming pool built in rep-

He has, also, a swimming pool built in rep-lica of the old swimming hole where he paddled about as a lad.

RAGS-BUT SILK, TOO

ESTHER RALSTON pays more than a high school teacher's salary, plus interest, to the best Chinese cook in California. tract that when she must wear a beggar's rags

she must, at the same time, wear spun silk Jean Hersholt paid \$5,000 for one of the the few discriminating luxuries. An

investment as well as a luxury. You can sell first editions. You cannot sell Filipino butlers or perfume collections.

Clive Brook owns the finest collection of antique crystal ware in the country,

But why go on? I'm raising a temperature

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Pain That's Paying

(Continued from page 82)

bore out the story of his early life more deeply than any words could express. Incidentally, it is a story dealing with circus life. Maybe he was working from memory.

dentally, it is a story dealing with circus life. Maybe was working from memory. "After I got out of vaudeville," began the big mouth after the sobs from the preceding seene had died away, "I went into burlesque and then to the musical comedy stage. Now I am in pictures and I guess my twenty-seven years of trouping and struggling will stand me in good stead. "I came to Hollywood more as a vaca-"I came to Hollywood more as a vaca-

"I came to Hollywood more as a vacationist than anything else-scorted by a successful musical comedy from Broadway called Twinkle, Twinkle. While we were playing Los Angeles, I received my first offer playing Los Angeles, I received my first offer in a picture called "Molly and Me" and I turned it down. When you consider that I was anxious to get in the movies, that may sound funny. But I figured it this way: "Realizing that it had taken me twenty-

"Realizing that it had taken me twentyseven years of hard work to master the rudiments of the stage, I didn't think it possible that I could step into pictures as a featured player without any previous training before the camera. So instead I begged them for the opportunity to try myself out in a minor part in a story called "Crooks Can't Win," which was made by the same company. It was the best hunch! eyer had.

Can't Win," which was made by the same company. It was the best hunch I ever had.
"Did you ever stop to think of the little breaks that either boost you up or down in pictures." Making a lit is almost a payable to be supported to the state of the state

nops. Iney were hits at the wrong time.

"That was just one of the things I had figured out was wrong with Hollywood, among a lot of other things. I had made up my mind that I wouldn't like Hollywood. I had come to the conclusion that it would be a town jammed full of egotism—and egotism is the one thing I can see no reason for. As a matter of fact, it has less than any town I have ever hit. You know the reason't

town I have ever mit. Tou know me teasure "After a star or leatured player has made a good picture, let us say his first extraordinary success, he feels big and important. But three or four months of waiting and idinenses almost always follow and it is that wait that knocks the egotism out of him. After several to these joils the old big I falls to show up even the day after the picture is finished. Kid Egotism has found its equal in Battling Suffering: pride and the high-hat is knocked from the ring!

"I can't imagine why the movies should take me, a featured comedian on Broadway who has never done anything but pull gags and try for laughs, and put me in pictures as an out-and-out tear-getter. But I'm not trying to understand it or even explain it-trying to understand it or even explain it-trying to understand it or even explain it-trying to understand it of the trying to make the property of the property of the property of the property of the trying the trying

Letters to the Editor

The Garbo is admittedly lovely, but she more attractive and more lovely when

her clothes become her.
"Wild Orchids" left me with a broken

and action, and in its place acquired an un-becoming hardness. I wonder if others feel

Cast Before and After

BOSTON, MASS .- Several times I have thought of writing you on the subject I am about to mention, it is this: At the beginning of a picture you announce the cast during the showing of the picture, one sometimes forgets the names of the different actors, would it not be a good idea to announce the cast at the ending as well as at the beginning? Has this been brought to your attention?

Mrs. E. Forster.

A Lupe Fan

PHILADELPHIA, PENNA.-I've been reading MOTION PICTURE for quite a number of years and I just have to state my

opinion of Lupe Velez.

I had the most wonderful opportunity to see Miss Velez in person, imagine it! at the Mastbaum Theater and I mean to tell you I didn't allow it to slip. Does the movie colony know what a wonder they have? Really, Lupe is a wonder. I feel so sorry for the people who have not had the pleasure of seeing her, because the screen does not re-veal her remarkable beauty. I always liked tiful of the younger stars. Now I do.

It is quite impossible for me to express

my thoughts of her, unless you have seen

I have seen many beautiful heads of black hair, but none compares with Lupe's. It is so silky and glossy that I don't wonder Gary Cooper is madly in love with her. I

Lupe appears to me as if she does things hen they "pop" in her brain. She never did the same things over, that is to say, not during the three times I stayed through the She came on the stage as if she knew everyone there, and she had such a

I certainly think Lupe should be placed in rôles of her country. I imagine she would be very clever. She has all the fire and spirit of the Spanish and oh, what an admirable accent! Thomas McLachlan, Jr

Doug and D'Artagnan

PROVIDENCE, RHODE ISLAND,—Douglas Fairbanks has brought to life again the men of the robe and the sword in his masterpiece, "The Iron Mask," He has the agility that Dumas put into D'Artagnan. I have read "The Three Musketeers" and

The description that Dumas gave D'Artagnan fits Douglas Fairbanks perfectly. This is one of the factors that helped make

Although the picture somewhat differs from the story, it has the old Dumas touch.

I express the general opinion of the fan, by saying I regret to hear that this is prob-

ably Doug's last picture.

Arthur William Costantino.



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background for a romantic hero.

But the perfect hero of romance must have more than family traditions and glamourous upbringing. He must have run the gamut of life's experiences. This young Russian, at an age when most Americans feel that life is just beginning, has known victory and defeat, riches and poverty that chaotic and passionate Russia lived through. He saw his family plunged from He lived and fought in the trenches and led special troops through the enemy's lines where discovery meant certain death. He sat in a prison cell and watched the sunset redden on the stone floor knowing that before another day dawned he was con-demned to be taken out and shot. You might almost say that among Ivan Lebedeff's experiences is that of death

And only the other day, in a Hollywood hospital, a half a world away from the spot where it was fired, a surgeon removed a German bullet from his side.

The ideal romantic hero must, I think, be himself a romanticist; must have a flair for life in all its different phases, must seek ex-periences outside those which naturally come to him. In other words, he must go

When Ivan Lebedeff was a student in the Imperial Lyceum, he went away to a strange city during his summer vacation, changed his name and apprenticed himself to a car-penter. "I actually worked with my hands," he relates, gesturing with his long artistic fingers. "Here in your country perhaps that is not unusual. But no one in Russia who received an education learned a trade. But I wanted to find my human worth. And I learned much from my fellow workmenand my employer, who was a peasant, over his plane thought deeply about life.

BREAKING BLACK BREAD

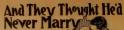
AT another time he spent riotous days in A a gypsy camp, sharing their life and their black bread and their campfires, In the two years he has lived in America

numerous other opportunities have opened up to him besides the films. His connection with international banking after the war, his diplomatic training, his several degrees from the University of St. Petersburg—any one of these offers a future for him. He tells you frankly that he has refused better financial offers to go into business than most picture people receive

But why should I be bored for money?"
asks. "This interests me. There is ne asks. This interests me. There is nothing I wish so much as, as you say, 'to make good.' Nothing? Yes, perhaps, one thing. If I might gather a company of fighting eagles and go back to my country and fight' to free it from those who torture it

All the romantic heroes of the screen mystery about them that seems to separate them from the average lot of mankind. In Valentino this quality of aloofness was so strong that everyone who worked with him felt it. He himself must have unconsciously felt it. He himself must have unconsciously realized this. I have heard him use the royal plural, "We think," or "We thank you" when speaking of himself. Ivan Lebedeff has something of this

Ivan Lebedelt has sometiming of this characteristic. No one would think of going up to him in the studio and slapping him on the back with a "Hullo, old top; how are you?" Although friendly and easy in his manner, he actually makes for formality in the most informal atmosphere in the world, that of a movie studio









FORM DEVELOPED



ALWAYS, ALWAYS, ELUSIVE

'WOULDN'T you know," said a script girl, gazing after him one day. "Wouldn't you know that his ancestors had

been waited on for a thousand years?"

He talks the pleasant talk of the cosmopolite, the man of the world who has been everywhere and seen everything. Yet even after you have talked with him about the after you have talked with him about the War and Balkan polities, Monte Carlo and Paris, and his work as a film player for UFA in Berlin, and Russian food and folk music and "The Bridge of San Luis Rey" and D. W. Griffith, who first brought him to New York, you do not feel quite sure that you know I wan Lebedeff. He eludes you, somehow. He seems to tell you everything.

not know him at all.
He walks along the boulevard in the California sunshine, a tall man, dressed with elegance, holding himself very straight, swinging his cane. He even wears a monocle without affectation. He bows with the grand manner and kisses ladies' hands as Russian political pamphlets as a favor to the professors at the University of California. He writes subtle stories in the Russian psychology, and tourists from Iowa and Illinois turn to stare after him on the

Something of a mystery, this Ivan

The Answer Man

(Continued from page 80)

about spooks on a dark, rainy night, or about bears when you are alone in a forest. You refer to Edward Everett Horton, who played in "The Terror." Marion Byron, heroine in "Steamhoat Bill, Jr." Pola Negri was born in Bromberg, Poland, Jan. 3, 1897. She is in Europe. Watter Byron hails from Leicester, England. He has light hair and blue eyes. He's twenty-seven years.

JUST ME—And the man in the moon. Eddie Quillan is not married. Adolphe Menjou is a graduate of Culver Military Menjou is a graduate of Culver Military school of engineering. Anyone destring to join the Sills-Kenyon Fan Culb may communicate with: Ann Power, 76 Lincoln Bivd, Hempstead, L. I., N. Y. Tom Mix Fan Club, Faryo Farnum, 1623 Ludlow Ave, Indianapolis, Ind.

MIRIAM—Richard Barthelmess was loom in New York City, May 9, 1895. Married to Jessica Sargent, April 20, 1920. Dick between the property of th

BLUE EYES-Jack Holt was born May 31, 1888. He is six feet tall, weighs 180 pounds, black hair and brown eyes. Married, has three children. You will see him next in "Father and Son," That is Clara Bow's real name. Arthur Lake is still a bachelor. Marceline Day in "The One

PATRICIA—Glad you like our magazine and this department. No, I never get tired answering questions. Mary Astor was born in Quincy, Ill., May 3, 1906. Ben Bard, John Boles and Robert Elliott played

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opposite her in "Romance of the Underworld." George Lewis was born in Mexico City, Dec. 10, 1903. George is married to Mary Louise Lohman. Jack and Mary Pickford are brother and sister. Marion Davies and Ralph Graves had the leads in

I'D LIKE TO KNOW—Just esk me. Gloria Gray, Raymond McKee, Cullen Landis, Jack Daugherty and Gertrude Olm-stead had the leads in "The Girl of the Limberlost." This was released in April, 1924. Gene Stratton is not in pictures right now. Dorothy Sebastian was Beatrice in "Our Dancing Daughters." Nils Asther was Norman.

VICK AND MIL-Best regards to VICK AND MIL—Best regards to Trenton. Joan Crawford's real name is Lucille LeSueur. Bebe Damiels, Phyllis. Nancy Carroll, Nancy Lahiff. Madge Bellamy, Madge Philpotts. Mary Brian, Louise Dantzler, and Marion Davies, Douras. Esther Ralston was born in Bar Harbor, Maine, in 1902. Bessie Love, Midland, Texas, Sept. 10, 1898.

NO! NO! NORA—Gaston Glass was educated at Chapteal College and the Concaucated at Chapteal College and the Con-servatory of Arts and Music in Paris. He made his theatrical debut with Sarah Bern-hardt in "Cleopatra." Served as a French aviator in the World War.

FLEURETTE-My idea of a mean husband is one who sends candy to his wife when she's on a rapid-reducing diet. Betty Bronson was born in Trenton, N. J., Nov Bronson was norm in Trenton, N. J., 1902, 17, 1906. Betty entered pictures in 1922, playing a small bit in "Anna Ascends," starring Alice Brady. Her latest picture is "Sonny Boy." Edward Nugent played the part of Freddie in "Our Dancing Daughters." Nils Asther is Swedish. Baclanova,

F. G. C.—Well, to settle the dispute, here goes. Claire Windsor was born in Cawker City, Kansas, on April 14, 1897. Her real name is Olga. Rex Bell is playing in "Joy Street."

THE QUESTION MARK—What's your record? "Harold Teen" was released Aug, 1928. Sue Carol was born Oct. 30, 1907. David Rollins, Sept. 2, 1908. Arthur Lake, in 1905. Al Jolson has been married three times. His present is Ruby Keeler. Renée Adorée is Ramon Novarro's leading lady in "The Pagan.

TANAGRA-Raquel Torres was born in TANAGRA—Raquel Torres was born in Hormosillo, Mexico, Nov. II, 1908. She is five feet two, weighs 110 pounds, and has black hair and dark brown eyes. Her latest picture is "The Bridge of Sa Luis Ronald Colman and Vilma Banky appeared in. Ronald Colman and Vilma Banky appeared in. Ronald is now emoting in "Bulldog Drummond." Vilma, "So This Is Heaven," Lames Gleason, who played opposite Phyllia Haver in "The Shady Lady," is the son of right alone, Buddy Messinger is playing right along.

PAT—Gary Cooper was born May 7, 1901. No, he is not married. His latest production is "Detrayal." Charles Rogers has been playing in pictures since 1925. Billie Dove, Donald Reed and Paul Lukes had the leads in "The Night Watch." H. B. Warner was the Christ in "King of Kings."

LEAPING LENA-Don't leap too far. Mar. 31, 1907. He is five feet four, weighs 140 pounds, brown hair and eyes. Buddy Rogers is not married. Percy Marmont played in "Mantrap," starring Clara Bow.

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Predications can be made. But things are happening so fast that events are keeping a little ahead of prophesies.

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And anyone who's interested in the screen today will naturally turn to the publication which is known as the brightest and livest commentator on it: MOTION PICTURE CLASSIC.

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Loud-Pedal Love

place was packed with the Wednesday deand regal. Tom looked Western and joyral. The rest of us looked on. What cut-ups they were! Gwen tenderly pinned her corsage on Fom. He patted her hand and hunghed. So did the rest of us. Sinddenly the hand that had reined Fony beckoned the hand that had remed fony beckoned toward the orchestra. The violins, the saxophones came trotting. Even the bull fiddle, Rallying around Tom and Gwen, they made music. Besides Gwen, two hundred

NOR does the madding crowd in any way slow down the demonstrations of young Doug Fairbanks and Joan Crawford, Movie stars aren't used to privacy. Not even for poetic moments. Which may exeven for poetic moments. Which may ex-plain a lot. Anyway, the world has full benefit of their tender regard for one an-other. They trek down theater aisles hand in hand, arm in arm. Sometimes she rests her head on his shoulder. He presses his cheek against her red, bobbed hair. More or less secluded on a studio set with

only a couple of hundred extras to look on, she sits on his lap and they murmur baby things to one another. They speak their things to one another. They speak their own language, a sort of affectionate variation of pig-Latin. The world may look on—but it can't listen in, unless, of course, the world understands pig-Latin. "Dodo," she world understands pig-Latin. "Dodo," she calls him. "Billy," he calls her. They gaze deeply into one another's eyes while the same should be shou back home about being in love in Holly-

As for Al Jolson and Ruby Keeler, they're As for Al joison and Kuby Keeter, they re liable to go into a tap-dance right after a soul kins. Lordy, lordy, how that big Broadway man loves that little Broadway grd. And does he care who knows it? He are the sould be sould be sould be sould be sould ordering her fur coats and diamond rings. One of the coats cost \$25,000, but what of \$2.41 and 80 by are in loye. Al wants One of the coats cost \$25,500, but what of the coats cost \$25,500, but what said? All and Ruby are in love. All wants Ruby to be happy. All wants Ruby to have everything her little heart desires. What if the diamonds make the neighbors gasp? What if her tiny little fingers can hardly get wrapped into her sables and ermines?

KISSING HER SLIPPERS

THERE'S the gentleman who take a the feet of his lady love and tenderly kisses the buckles of her dancing slippers. This however is usually saved for the drawing-HERE'S the gentleman who falls at the room and seldom takes place in theater

There's the snippy little kid who simply can't resist tweaking the ear of a certain staid gentleman even though he has a wife

There's the boy who spends hundreds of dollars sending poems over the wires to a girl friend in New York.

Then there's the dashing, but penniless suitor who cries "Princess!" every time his dashing, but not so penniless, fiancée enters

Nor is love in its blooming the only season of demonstration. The tender emotion oft-times dies violently. Dick Grace took it pretty badly when he came to the parting of pretty basily when he came to the parting of the ways with Alice White. He made a con-centrated effort to drown his sorrows in everything but water and then spent the rest of the time moaning, "Alice!" Once the little jazz baby was awakened in the middle of the night to bail him out of jail. Newspaper headlines, reporters, curious onlookers, yes, we fall out of love in Hollyand funnily.

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Trader Duncan

(Continued from page 78)

I feel so weak I can hardly walk. And ac-cording to Bernard Shaw, I'm as likely to catch the diseases now as when I started. "The part I look forward to most is the

"The part I look forward to most is the big-game hunting. I never Rilled anything more terrifying than a wolf, but I certainly want to have a try at some lions. I have no doubt that there will be good sport, in the mosquito-hunting department. That I'm accustomed to. When I was in the South Sea Islands ten years ago, I became an expert."

And in this sort of way Duncan Renaldo half language to triat, I sengrarly to get the

young men who tried desperately to get the part, would have been the most wonderful and most thrilling opportunity of his life.

JUST ANOTHER WORLD-TOUR

T seemed almost a shame that this plum lap of Renaldo. He is probably the only young man in pictures who has traveled at all extensively. To him it was just another all extensively. To him it was just another setting out for the other side of the earthvery pleasant, to be sure, as a change from the daily Hollywood grind—but nothing to lose sleep over with excitement. Next day he was leaving for New York. Two weeks later he would be stepping on the *Ile de France*, the most luxurious liner on the Atlantic, en route to Paris. In six weeks he would have sailed through the Suez Canal and would be in the heart of the African jungle, surrounded by pygmies, ions, snakes—and mosquitoes.
Not only would every conceivable expense
for the trip be paid for, but he would be receiving a salary in addition, from the day he
left Hollywood. Here was something for the

left Hollywood. Here was something for the average ganging, inexperienced, untraveled Hollywood leading man to dream about! But for Duncan Renaldo, it was just a pleasant change—and the resumption of his wanderer's like where he had left it off two or three years before. It appeased the desire to wander that is in his fifty per cent Spanish blood. His fifty per cent of Sootch maintained his unruffled exterior.

tained his unruffled exterior.
Duncan, you must know, is a very charming fellow—for which reason one rejoices that he was the lucky one selected to go on this, the longest and biggest location trip ever made from Hollywood. He is quiet and unassuming, yet inwardly brilliant. He has read much and has seen much of life. He speaks seven languages, and a few little things like that. He stands out from the horde of Hollywood's young sheiks-when you get to know him—as amazingly pro-found and mature.

POOH AND AGAIN POOH

DUNCAN denies that to test people for the parts in "Trader Horn" they had Lon Chaney jump out at them unexpectedly from behind doors, to see how easily fright-

He also pooh-poohs the reported state-ment of W. S. Van Dyke, the director, that he was doubtful if he would bring the whole ne was doubtful if ne would bring the whole troupe back alive. Unless somebody gets black fever, says Duncan, everything will be all right. Living for seven months in a sweltering temperature of 120 degrees or so sweitering temperature of 120 degrees of so is all right when you get used to it, and when one has had mosquitoes biting one for two or three weeks one doesn't even notice it. The only other trouble would be, according to Duncan, if some of the natives decided to carry off the two girls of the party-Edwina Booth, the leading woman, and the script girl. This would be rather unfortunate. "To tell you the truth," Duncan said, "I can't understand how any girl could take on

can't understand how any girr count fact.
this job—going without a maid or anyone to
help, into the jungle for seven months.
Edwina Booth must have got a nerve."

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What Every Man and Woman Should Know

woman Sho

-how to set the man

-how to win the gett you

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-how to win the gett you

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-how to hold your hus
-how to make people

admire you.

-why men "step out"

and want you.

-why man marriages

end in despair.

how to keep a husband home mights.
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how to Ignite lovehow to keep it flaming how to rekindle it is burnt out.

-bow to cope with the "hunting instinct" in men.
-bow to attract people

men.

-how to attract peopl
you like.

-why some men anwomen are always lov
able, regardless of age
-how to make love kee
you young.

-must all men be elter
"dubs" or deviles?

-how to increase you
designability in a man

-how to increase your desirability in a man's eye.
-how to tell if someone really loves you.
-things that make a woman "cheap" or "common."
-how to make people

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"wonderful lovers" often become thoughtless husbands soon after marriage—and
how can the wife prevent it? Do you know
how to make marriage a perpetual
honeymon?

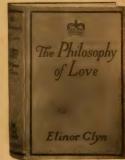
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Her 2-minute treatment

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